

MUSIC LA VS. SEATTLE: LA
LUZ WEIGHS IN P. 35

ART SEATTLE ART FAIR IS EVEN
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NIMBYS P. 11

FREE EVERY WEDNESDAY

VOL. 25, NO. 49 • AUGUST 3-9, 2016

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the Stranger

SPARE
CHANGE
FOR A POEM?
P. 18

HAVE YOU EVEN READ THE UNITED STATES CONSTITUTION?

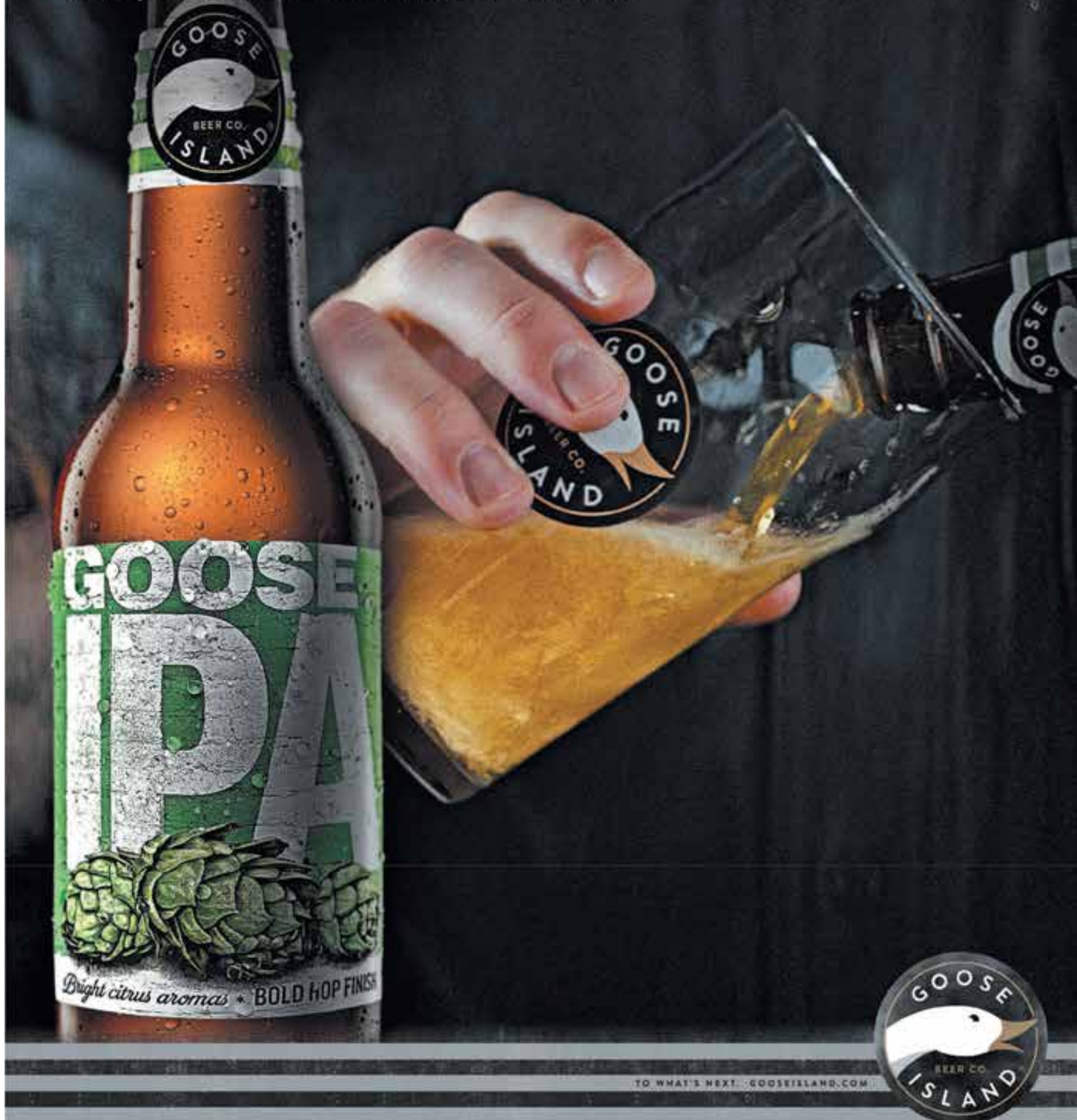
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THE NIGHTMARE OF VANCOUVER'S REAL-ESTATE BOOM
(AND WHAT SEATTLE CAN LEARN FROM IT) P. 15

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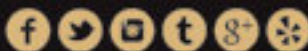
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AND THE NEWS**
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**"PHYSICAL"
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the Stranger

Volume 25, Issue Number 49
August 3-9, 2016



COVER ART

L'ènetènaionale by **GLENN KAINO**
Photograph by Tim Johnson, courtesy of the artist and Kavi Gupta, Chicago

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Stranger staffers saw you paying in pennies at PCC, playing a concert in bare feet, and giving us John Wayne Gacy nightmares ... page 7

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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED



WHO DOES THIS? *The scene at PCC.*

THE STRANGER

PAYING WITH CHANGE AT PCC

We saw you at a checkout counter of the PCC in Columbia City buying a bottle of Schooner Exact beer, some berries, eggs, yogurt, and sausages with a mountain of pennies, nickels, and dimes. Most of your coins were brown and looked very old. PCC is not cheap. It

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



AGEIST MILLENNIAL

I'm NOT your grandma, you ageist millennial. I'm sorry you're too cool and self-absorbed to really see me. I'm not your grandma; I'm a human being just like you. It's not PC to laugh at someone's color, their headgear, the butts they hump (or not). You don't openly laugh at their religion or lack thereof, but you snicker at me, and talk about me as if I don't know. Guess what: I'm standing right here, waiting to pay my bill! I hear you and see the patronizing looks. If you took the time to really look, you'd learn I have young and old friends of many nations. My parents were both old and disabled—I guess I was lucky that way. I feel blessed to have better social skills, blessed to have young friends, and they feel that way, too. I'm sorry your world is so emotionally stunted that you still seek peer support at the expense of others who are older, wiser, and kinder. And if I had the misfortune of actually being your grandma, I'd smack you upside your pointy little purple head. So fuck off with your shallowness.

—Anonymous

takes a lot of coins to buy even three or four basic items. But you came prepared. You had a bag filled with the hardest currency. You held it in your hand with pride. You did not look at all poor. You looked perfectly mad. And as you counted, coin by coin, the amount you owed, the counter became all yours. No one could wait. You were going to take forever. You had saved your pennies, but you were wasting time—and not only yours but others'.

HORRIFYING CLOWNS IN DOWNTOWN SEATTLE

Though we have lived in Seattle for long enough to think of ourselves as "local," no one has ever fully explained to us what Seafair actually is. That might be why the leviathan of people phalanxing down Fourth Avenue on Saturday night to watch the Torchlight Parade—excuse us, the Alaska Airlines Seafair Torchlight Parade—came as such a surprise. A welcome one, actually. After two weeks of political party conventions, the sight of good old normal multigenerational, multiethnic, multi-gender Seattle hanging out together, talking, drinking, and waving at floats was a sweet reminder that we actually are all part of the same species. Except for that terrifying clown bus sent from the depths of John Wayne Gacy hell to molest our dreams. And the cannons. And the trash. But everything else was fantastic. If you like parades.

CONGRATULATIONS ON DISCOVERING WHAT CURTAINS ARE

As regular readers of We Saw You know, during several nighttime walks around Mercer Island over the last several months, we have seen you broadcasting your bland taste in porn—oily butts and businessman-secretary trysts—from your second-floor window. We never saw *you*, but we can only guess that you were enjoying yourself and possibly getting off on involving the neighborhood in your viewing habits. Last week, we went on a pizza-fueled walk and saw that YOU FINALLY LEARNED HOW TO USE YOUR CURTAINS! Congratulations! Now, instead of accidentally seeing dicks all-too-easily slip into women's assholes from the street, we merely detect the soft glow of your TV.

BABY SEAL STALKS US

We saw you, a baby seal, stalking us in the water at Hood Canal. We were paddleboarding for the first time ever, terrified of falling into the water. But there you were, chilling and

SHOULD I HAVE VOTED IN THE RECENT PRIMARY? A FLOWCHART

I hate Trump, but I can't bring myself to vote for Shrillary Criminalinton.

This was a state primary not a presidential election.

Corporations control everything anyway. My vote doesn't count.

That's because you didn't cast one. (And no, they don't.)

Kshama Sawant is for Jill Stein, and I'm for Kshama Sawant.

Again, state primary. However...

Definitely do not vote for Jill Stein. And...

I caucused for Bernie!

Good job. But it doesn't carry over to every election.

The two-party system is a joke.

More than a dozen parties were on the ballot.

There are so many elections! February? August? November? Who can keep track?

You can. For example, you just named THREE. Three is not too many.

I don't know where to buy a stamp. Or how to use one. Or what one even is.

You are the laziest motherfucker in the world. You are to blame for everything. Not "Wall Street." Not corporations. YOU. P.S....

Yes, you should have voted in the recent primary.

swimming toward us. We wished that you would come over and hang out on our paddleboard and we could be friends. Maybe we'd just sunbathe and talk about the weather and how crystalline green the water has been looking lately, because there's been this crazy amount of algae blooming. But then, when some dude got on his obnoxiously loud and smelly Jet Ski, you disappeared.

PRACTICAL ADVICE FROM A NURSE PRACTITIONER

You were the very kind, turquoise-adorned nurse practitioner who took care of our ear infection and general malaise on a Friday night at the Country Doctor After-Hours Clinic at Swedish. For the ear infection, you prescribed some drops. For the malaise, you answered our pestering questions without seeming annoyed. You liked your job, you said. You'd been doing it a long time. Although, if you were giving advice to a younger version of yourself—really being honest—you'd probably tell her to go all the way, just go to medical school. After all, the doctors get to be in charge.

MIDDLE-AGED MEN OR RIDICULOUS PEACOCKS?

You, two middle-aged men, were preparing for a fight on a sunny Saturday in Victor Steinbrueck Park. As tourists streamed

in and out of the park and the market across the street, you shouted at each other. About what, we couldn't hear from across the street. You puffed up your chests and approached each other only to retreat and then do it all over again. You looked like peacocks displaying their feathers, but no one seemed to be paying much sustained attention. Eventually, you gave up, shouting obscenities as you walked away but never once throwing a punch. The tourists went on with their days.

BAREFOOT CONCERT AT WASHINGTON HALL

We saw you—the musician Grouper, aka Liz Harris—sitting cross-legged and barefoot on a darkened stage at Washington Hall. You were playing guitar and singing in the faintest, most aqueous manner imaginable before a couple of hundred rapt patrons. Your meditative murmurs and diaphanous shimmers offered the antithesis of a typical Saturday night of entertainment; this was more of a Zen Buddhist retreat than a concert. Toward the end of your set, you unleashed a brief storm of fuzzed-out power chords and, shortly after, we heard what sounded like a gunshot or a firecracker go off outside. But none of those things could disperse the overall feeling of tranquility and awe with which we in the crowd shuffled out of the venue at the reasonable time of 10:45 pm. ■

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NEWS

“Passivity in the Face of Gun Violence Is Unacceptable”

The Recent Mukilteo Shooting Killed Three, Injured One, and Is Drawing Renewed Attention to a Gun Control Measure on Your November Ballot

BY HEIDI GROOVER

On August 1, three days after a shooting shocked the small Washington town of Mukilteo, the public got its first glimpse into the moments before the shooter killed his victims.

According to a probable cause document released that day by the Snohomish County Prosecutor's Office, Allen Christopher Ivanov told police he showed up at a house party in Mukilteo around 10 p.m. on July 29. Once there, he “creeped up toward the house and saw [his ex-girlfriend, 19-year-old Anna Bui] with another male and got angry,” according to the document. Police say Ivanov then returned to his car, read the instruction manual for the AR-15 he'd bought a week prior, loaded the gun's magazine, placed the magazine in the rifle, and returned to the house. He crept around to the back of the house, where a “male partygoer” discovered him. Ivanov told police he was “scared” and shot the person. “He stated that at that point it was too late to turn back,” the document reads, “and once he had pulled the trigger his adrenaline kicked in.”

Police have not yet said where Ivanov purchased the AR-15, but they believe he bought a second magazine for the gun at Cabela's in Marysville. The result of his alleged actions: Three people—Anna Bui, Jordan Ebner and Jake Long, all 19—are dead. Will Kramer, 18, is seriously injured. According to court documents, Ivanov told police he had recently broken up with Bui, his “dream girl,” and resented the fact that she was now Snapchatting photos of herself drinking with other men. “It showed that she was getting on with her life without him,” the court documents read, “which made him jealous.”

According to the CDC, one in three women have been victims of some form of physical violence by an intimate partner in



THE VIGIL In Mukilteo on July 31.

their lifetime. Of the women murdered with guns in the United States in 2011, 53 percent of them were killed by intimate partners or family members, according to the advocacy group Everytown for Gun Safety. In Western Washington, Bui's death is only the latest headline about a woman's death at the hands of a boyfriend or ex. In February, to take one example, a man allegedly shot and killed his estranged girlfriend at her workplace in University Place after she filed for a restraining order against him.

“Passivity in the face of gun violence is

unacceptable,” Governor Jay Inslee told mourners during a vigil in Mukilteo on July 31. “Inaction is unacceptable.” Speaking to reporters afterward, Inslee went one step further, saying the rifle used in the shooting carried 30 rounds. “Our state needs to think about whether that makes sense,” Inslee said.

In an interview with *The Stranger* the day after the vigil, Inslee stopped short of calling for magazine limits or a ban on AR-15s in Washington State (state lawmakers representing Seattle tried in 2013 to ban assault

weapons and gained no traction in Olympia). But Inslee did praise another gun law up for consideration this year. In November, Washington voters will consider Initiative 1491, which would establish extreme risk protection orders for gun violence. These orders would allow family members and law enforcement officers to request that a judge temporarily ban a person from possessing guns if that person is a threat to themselves or others.

If I-1491 passes, a judge would have 14 days to hold the hearing requested by concerned family members, consider evidence presented by the family or police, and decide whether to impose an extreme risk protection order. In emergencies, a judge could impose a temporary protection order until a hearing could be held.

“This measure is not the only thing; it's not a panacea,” Inslee said. “It can't solve all the problems, but it is one common-sense thing we can do.”

Police have not yet said whether Ivanov's family feared he might become violent, but, according to court documents, a “witness from Kentucky” showed a detective text messages from Ivanov sent several days before the shooting “regarding committing a mass shooting.”

For many reasons, there is no guarantee that an extreme risk protection order could have prevented this shooting. But the proposal is designed to offer a path for families who fear a loved one may be headed toward such violence.

“This isn't a simple problem with one kind of cure-all remedy,” said Joanna Paul, a spokesperson for the Alliance for Gun Responsibility, the group that successfully expanded background checks in Washington in 2014 and is campaigning for I-1491. “So it might not have stopped this shooting, but I am confident extreme risk protection orders and Initiative 1491 will prevent future tragedies—because in a lot of cases, there are warning signs.”

While gun safety advocates campaign for I-1491, families in Mukilteo are looking for a path forward.

“We never thought something like this could happen,” said Ashley Young, a 19-year-old who knew Bui since childhood and described her as a cheerful, talented singer. “I want [people] to remember her laugh. It brought everything up. She always tried to make the best situation possible. So we should do the same.” ■

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Welcome to Round Two of Mayor Murray vs. NIMBYs

BY ANSEL HERZ

The last time Mayor Ed Murray faced a backlash from Seattle's "not in my backyard" (NIMBY) homeowners—and from the *Seattle Times*, which acted as their de facto megaphone—he swiftly capitulated.

It took one week.

Facing the worst housing affordability crisis in Seattle since World War II—a crisis that manifests every day in surging rents for tenants, rising numbers of people made homeless or displaced out of the city, and racial segregation—Murray lost his spine and retreated from his own housing committee's call for greater density in the city's single-family neighborhoods.

Single-family-zoned areas occupy 65 percent of city land, and the idea was to allow developers to build more units in these areas so that more low-income people, young people, and people of color could afford to live in them. With the median Seattle home price more than \$660,000, these areas are now all but off-limits for anyone who isn't wealthy or already owning a home. (Fifty two percent of Seattle residents are renters.)

As he capitulated in the fight to rezone some of Seattle's single-family areas, Murray blamed the *Times* for "derailing the conversation" away from his attempts to address what he has called modern-day "economic apartheid."

Right now we're in the thick of another attempt at that kind of derailing.

This time, it's the related issue of neighborhood councils—what labor leader and SEIU 775 president David Rolf calls "neighborhood cartels."

Under a system established in 1987 and not updated since 2001, the city uses these councils to inform its policies on land use, zoning, and urban planning. But according to 2013 data from the Department of Neighborhoods and city auditors, Seattle's system of neighborhood councils—supported by nine full-time city staffers and \$1.2 million in funding—is overwhelmingly dominated by white,

middle-aged homeowners who have the time and resources to participate as volunteers.

Mayor Murray announced in July that he wants to cut the city's ties to these neighborhood councils and spin them off to do their own thing, without the backing of local government. The city intends to create one citywide "Community Involvement Commission"—what that will look like isn't yet clear—to fill the role that the councils used to play.

Since the mayor's announcement, the *Times* opinion section has run multiple articles editorializing against the move, and its comment sections have brimmed with angst and outrage against the city. In turn, city in-boxes have been flooded with angry, sometimes threatening e-mails (including one that reportedly made references to rat poison). A Department of Neighborhoods spokesperson said, "Emotions are running high."

To be clear: There is absolutely nothing wrong with being a white homeowner over the age of 40 and being active in your neighborhood group. Volunteering at the local level? That's to be applauded.

But the way Seattle's current neighborhood council system works is institutional racism 101, folks. One privileged demographic should not have a disproportionate, publicly financed influence over public policy and the city's housing landscape.

Kathy Nyland, director of the Department of Neighborhoods, fits the older white demographic. Prior to joining the city, she too was a member of a district council, representing the neighborhood of Georgetown. Now she's the driving force behind the move to cut ties with the councils and revamp the system. She knows firsthand how exclusionary the councils are, so when one angry resident e-mailed her accusing her of a "power grab" and said there are no barriers to participating in the district councils, she responded in an e-mail, obtained by PubliCola: "Some people work at night; Some people don't have transportation; Some people don't speak English; Some people have other obligations... While

meeting[s] work for some, the truth is they do not work for everyone. We want to broaden the access points and provide more opportunities. Everyone has a voice and it's our job to hear them."

Nyland, whose mantra is "it's a power share, not a power grab," has received some positive notes, too. Leslie Smith, director of the Alliance for Pioneer Square, wrote in an e-mail: "The Downtown District Council has been largely controlled by the same few people and downtown interests that have controlled it for years and years... Please stay the course." (The Downtown District Council's response? "No comment.") Nyland received a similar note from a member of the Roosevelt Neighborhood Association, who said that while the association includes a lot of great people and is technically open to all, "views from under-represented groups such as minorities, renters, students, and the homeless are not actively encouraged."

In the pages of the *Seattle Times*, columnist Danny Westneat—who helped push the mayor to back down in his last clash

with NIMBYs—is at it again now, bravely sticking up for what he believes to be unfairly maligned neighborhood councils. Responding to an op-ed by Rolf, who said the councils had "raised selfishness to an art form," Westneat argued city officials are "divorced from reality" in drawing connections between the councils and the affordable housing crisis. He didn't bother offering any ideas about how to make the councils more inclusive. The *Times* editorial board piled on, calling on the city council to fight back against the mayor's plans. But Murray seems to have the support of most of the council. (District 1 representative Lisa Herbold believes the neighborhood council system needs to be improved by creating new forms of community engagement, not done away with.)

Assuming Murray doesn't back down again, and can bring more of the city's homeowners on board with his plans to increase equity in the neighborhood council system, the fight will move into the city council chambers by late September. That's when the mayor will send down legislation to codify his plans into city ordinance. ■

NEWS SHORTS

BY STRANGER STAFF

SEATTLE BECOMES THIRD US CITY TO BAN CONVERSION THERAPY ON LGBTQ YOUTH

On August 1, Seattle City Council members unanimously voted to ban conversion therapy on LGBTQ youth in this city. "Being gay, lesbian, bisexual, queer, or transgender is not an illness," said Council Member Lorena González. "Nor is it something that needs a cure." Conversion therapy has been debunked by the American Psychological Association and is already banned in three states and the District of Columbia. It's also outlawed in the cities of Miami and Cincinnati. Now, if Seattle mental health care providers are found to practice conversion therapy on anyone 18 years old or younger in the city, they will be fined \$500 for the first offense and \$1,000 for subsequent violations. SYDNEY BROWNSTONE

REI WORKERS FINALLY GET A RAISE, BUT STILL NEED FAIR SCHEDULING

Popular outdoors retailer REI has

announced it will raise hourly workers' wages by 5 to 15 percent in order for employees to be able to afford to live in expensive cities such as Seattle, Portland, and San Francisco. In REI's home of Seattle, Ash Crew, an hourly worker, said she became homeless while working for REI. Last week, workers like Crew reported that their managers told them that any Seattle workers making less than \$15 per hour would be raised to that threshold on August 21 instead of January 2017, which is when it would be required under Seattle's minimum wage law. While this likely comes as a relief to many workers, their fight is not yet over. "Wage increases are fantastic, but we also currently have no guarantees as workers for [the] minimum number of hours that we can work in a week," said Collin Pointon, a Seattle REI employee. "Our hours might be zero next week—we don't know. So that's really the root of the problem." HEIDI GROOVER

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





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CHARLES MUDEDE

IT CANADA HAPPEN HERE Another empty lot, another empty luxury tower.

A CITY OF EMPTY TOWERS

What Seattle Can Learn from Vancouver's Real-Estate Crisis

BY CHARLES MUDEDE

Amos Latteier, a tech worker in Vancouver, British Columbia, is talking about what everyone in Vancouver can't stop talking about: the city's skyrocketing property values and its seemingly endless construction boom, where one luxury condo after another has been built, is being built, will be built.

It is a story that should now sound familiar to Seattleites.

"All property holders in Vancouver literally won the lottery," Latteier says, sitting in a restaurant called Havana, with decor meant to reproduce the four-decade-long architectural decay that defines the Cuban capital. "This has created a huge divide between property owners and renters."

I've known Latteier since 1995. In 2010, he designed the excellent iPad app *The Strange & Wonderful World of Ants*, which had moderate sales and received very good reviews (four out of four stars by *USA Today*).

"I missed making my million," Latteier says. "I just did. I go to parties and I can see people looking at me and saying: 'He missed making a million.'"

He moved to Vancouver from Montreal nearly a year ago but is still in a state of shock about the situation. He did not think it would be so bad. But it's worse than he could have imagined.

"That chasm [between renters and

property owners] is not one you can cross by working a lot, even at a very well-paying job," he says.

His wife is a landscape architect; in any other time and place, they would have had it all. But now they are in the same boat as anyone who does not have a million or two in the bank or some offshore account.

"It's not just that you are locked out of the middle class, but it turns out that being a renter sucks in Vancouver," Latteier says. "There are few renters' rights. Evictions are common, and there is very little social awareness that this is a problem. I've had multiple property owners tell me that it's not bad to be evicted: 'Hey, change is good.'"

Latteier describes the general mentality of Vancouver's landowners as that of resource extractors. They may be fine with paying extra money for fair-trade products in the grocery, but they are totally cold when it comes to the lives of their renters and making big deals on their properties. They want to get paid as much as possible and as soon

as possible. And what's of little or no consequence is how their rapacity might affect the city or the people who live in it.

Across the border in Seattle, tech workers are often seen as the enemy. (They are making Seattle so expensive! They have too much money! They come from California!) In Vancouver, they are lumped in with the proletariat, and are even leaving the city for places like Victoria, BC.

According to the *Globe and Mail*, the cost of a typical detached home in Greater Vancouver in June of this year was \$1.56 million in Canadian dollars (about \$1 million US; the average cost in King County is a little more than half that). A year before, a detached home cost C\$1.1 million. That's a nearly 40

percent rise in a single year. This has caused Vancouver to lose its young people; *Bloomberg* reported that those between 18 and 44 are leaving the city in droves. "Tech workers can make a lot of money," explains Latteier. "Especially for a kid only a couple years out of university, you can make more than \$100,000 a year in the US. That's a

lot for a single young man (and they are mostly men). But in Silicon Valley, you can easily spend \$30,000 a year on rent. Not sure what it's like in Seattle. In Vancouver, tech wages are much, much lower."

According to a report by the Ministry of Technology, Innovation & Citizens' Services, the average pay for tech workers in Vancouver is around C\$73,000 (US\$55,256). John Shinal, *USA Today's* technology columnist, puts Seattle's average tech salary at US\$108,350.

Vancouver's typical home cost places it well out of the reach of most tech workers, not to mention average Joes.

According to Andy Yan, an urban planner who teaches at the University of British Columbia, who has been receiving attention in the BBC, the *New Yorker*, and the *Globe and Mail* for his research into Vancouver's foreign ownership, says that despite the lower wages, the city has a real-estate market that is as expensive as the Bay Area's. "It's like Reno and San Fran in the same city," Yan says. Airbnb rentals are also making the situation worse by taking much-needed units out of the rental market.

But how did the property market get so bad? Local market urbanists like Roger Valdez, the director of Smart Growth Seattle, and real-estate developers often place the blame on a lack of supply. Like San Francisco, the city is not building enough homes and apartments to meet demand. If the market ►

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◀ becomes less restricted by rezoning certain sections of the city, it could meet this demand, prices would fall, and everyone (developers, the rich, the workers) would be happy.

The supply-and-demand model seems so reasonable, so logical, so rational. But the forces at work in Vancouver seem anything but that. Something totally insane and even monstrous is happening in this city.

In 2005, according to Yan's research, around the time Vancouver's housing market started heating up, just 19 percent of single-family homes were worth C\$1 million or more in Greater Vancouver. Ten years later, 91 percent of single-family homes are worth more than that.

Yan's research shows Vancouver's real-estate market has growth rates far beyond what is normal.

"We can talk about supply and demand. Fine, but we need to also ask: What kind of demand is going on?" explains Yan. "Is it your regular kind of demand in Vancouver?" he says, meaning a low supply of houses and apartments in a city that has lots of potential buyers and renters. "I don't think it is. We are dealing with another kind of demand. A demand that's not making things clear but distorting the marketplace."

Yan and I are at a dinner party held by Lindsay Brown, a designer, historian, and urban activist who I follow on Twitter. Her house is a renovated church near Chinatown. It's in a neighborhood that was once popular with artists and working-class types.

Brown bought the place years ago for a song. I'm now too scared to ask her how much it's worth. But as I sit at the table looking at the huge living room, she reads my thoughts and says: "My place has quadrupled in value since I bought it in mid-2002."

Brown is good friends with Yan, a third-generation Chinese Canadian. In Yan's small study of recent home purchases in a handful of wealthy neighborhoods, he found that more than two-thirds of buyers had non-Anglicized Chinese names, indicating that they could be new immigrants.

"Vancouver has always been a city of immigrants. That is not new. What is new is the wealth of the immigrants. It's huge and not really associated with local economic activity," he says. "Also what is new is a lot of money is entering the city without people. This has caused many problems. For example, a set of condominiums I recently studied were found to be 50 to 60 percent unoccupied. No one lives in them. They are just investor-owned."

Indeed, two weeks before, when Brown and I had lunch on the patio of a downtown hotel, we noticed that the street was empty but for one car—a roaring and going-nowhere-fast black Maserati. The condos on the street appeared to be empty. The sun was setting, and no lights appeared to be visible in any of the hundreds of units.

Yan's research on empty condos used electric bills; another study that was conducted by the City of Vancouver in 2014 and used data from water bills found nearly 11,000 homes in the city are vacant (90 percent of which were condos). These are places occupied only by money.

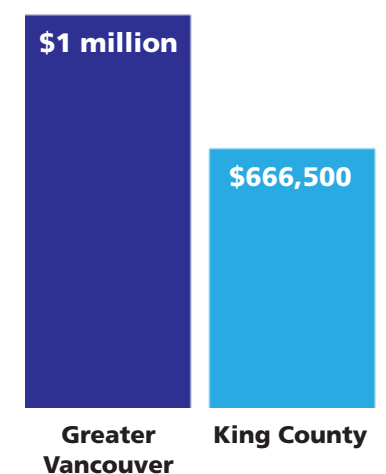
The world is drowning in cash. Much of this surplus capital is coming via Wall Street, or directly from China, or Central and South America, which is fueling Miami's luxury condo boom.

"The Shaughnessy is one of the most expensive neighborhoods in Vancouver," says Kerry Gold, another guest at the dinner party and one of the most important commentators on the real-estate crisis in Vancouver. (Cary Moon, the founder of the People's Waterfront Coalition, is also in attendance.)

"But the income declared for tax purposes is actually around the poverty level. So here you have a neighborhood with properties

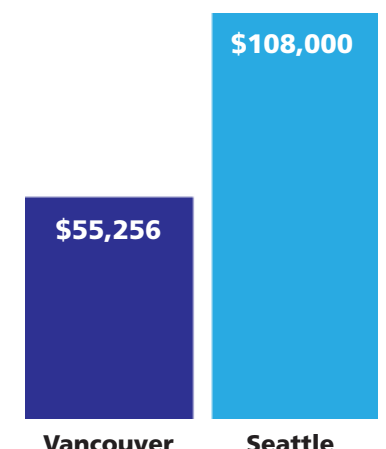
SEATTLE VS. VANCOUVER BY THE NUMBERS

Typical Detached Home Value



Source: Northwest Multiple Listing Service, Andy Yan

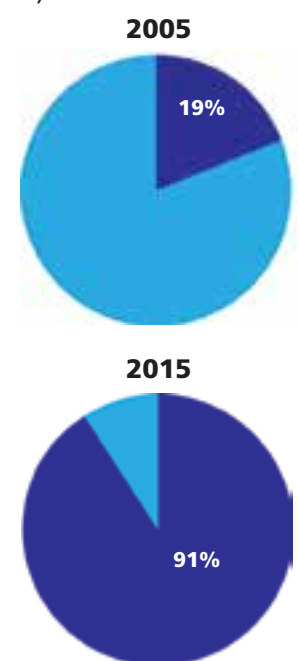
Average Salaries in the Tech Sector



Source: Ministry of Technology, Innovation & Citizens' Services, Bureau of Labor Statistics, USA Today

HOW VANCOUVER PRICES HAVE SOARED

Percentage of Single-Family homes worth more than \$1M (CDN)



Source: Andy Yan and City of Vancouver's Open Data Catalogue

valued at \$10 million or \$15 million and you also have, according to taxes, one of the poorest neighborhoods on paper," Gold says.

The income of the rich owners is not even on paper. The situation is so deregulated that the government can only claim taxes from home sales but not from the actual wealth of

the buyers. The poor, the working class, the tech workers, however, are the ones paying taxes on their wages.

"The government is not even looking into the data. It doesn't want to know where the money is coming from," Gold says. "It just wants to get the money up front, by home sales and also selling public land, and balance the budget."

There's nothing really exceptional about the economic structure and developments of Vancouver, BC. Like all cities in the US, it underwent deindustrialization in the 1970s and 1980s; like all American cities, it turned to real-estate investments to revive its dying economy. And large-scale revitalization projects appeared in its core.

Eventually, forms of social housing were destroyed, and poor and working-class people were displaced, and the city became more and more dependent on the revenues generated by rising property values to fill budget gaps. Lastly, gentrification became big business and whole neighborhoods were transformed seemingly overnight. This pattern is so common that its result has a name: the neoliberal city. (Jason Hackworth's *The Neoliberal City: Governance, Ideology, and Development in American Urbanism* says that neoliberal simply means a devotion to private ownership and a resistance to government policies that do not promote this kind of ownership.)

Seattle is also a neoliberal city—which is defined by the globalization of labor, the rise of Wall Street over Main Street, and the displacement of the poor (by demolition or gentrification).

Although Seattle has an industrial sector that's not dead, it is in decline. According to *Puget Sound Business Journal*, federal data showed that Seattle suffered a 21 percent drop in manufacturing jobs between 2000 and 2010.

The city relied on huge property developments to revitalize our business district. Pacific Place is a classic example of this sort of revitalization. Completed in 1998, the project drew investments from the private sector because the city basically paid for its massive and very expensive—\$73 million—parking garage. As KIRO recently reported, the city is now selling this parking space to the current owners of the mall, Madison Marquette, for \$87 million. It was and still is a money loser.

Since the 1990s, gentrification has transformed the Central District from a poor black neighborhood with low property values into a middle-class white one with ever-increasing property values, culminating with Paul Allen's purchase this year of what used to be the downtown of Seattle's former black community, the Promenade 23 shopping center.

Gentrification is about speculation, investment banks, and property booms. Remove speculation, and gentrification becomes a very mild and almost charming affair.

Like Vancouver, Seattle has no capital controls, so money can enter or exit its markets easily. Cory Doctorow, a Canadian-British blogger and science fiction novelist recently predicted on Boing Boing that Brexit could have an impact on Seattle's real estate market. According to Doctorow, for three decades, London has been very popular with investors looking for a place to store surplus cash. Because it is (or was) one of the major financial centers of the world and it looked safe (politically, economically, culturally).

Those two things are now in doubt with

Brexit—the UK is leaving the EU. And property values in London have begun to fall, and a property-market crash will send shock waves around the world's major real-estate markets. "If you live in Vancouver, New York, LA, or Seattle," writes Doctorow, "get ready for an all-out assault on your housing stock!"

Local economist Alan Harvey, the executive director of IDEAeconomics, a website that promotes post-Keynesian views (government spending is not all bad, high wages are good, private debt is too huge, markets are not perfect or that efficient, and so on), explained that in the past, the value of a commercial property in downtown Seattle was "the capitalized value of the stream of rents from that property."

Occupancy rates (content) mattered. Now commercial properties are not selling content and value but merely value. They are selling a "projected increase in price." This is Wall Street at its purest.

"My speculation is that this has been caused by people looking to move their money into the US," he says, citing a source who works with the CBRE Group, which bills itself as the "world's largest commercial real-estate services and investment firm." Harvey's source confirmed that global surplus capital is behind this transition. "It's much more lucrative to build or buy with the hope of selling at an inflated value rather than actual revenue," explained Harvey.

Vancouver is not unique. It is only exceptional in the speed at which it has been transformed. Vancouver is the neoliberal city we are all structured to

become.

What is the solution? How can Seattle avoid the same fate? Kerry Gold recommends muscular regulation by the government of the real-estate market. She says that Christy Clark, the premier of British Columbia, has, though belatedly, begun moving in this direction. Clark and Vancouver mayor Gregor Robertson, recently proposed taxing vacant apartments. And in late July, she surprised everyone by imposing a 15 percent tax on foreign home-buyers (the tax does not apply to immigrant residents).

Lastly, Gold thinks there should be much higher taxes on international capital flows, transactions, and events—a recommendation most likely to be efficacious. Without capital controls, all is lost in our globalized world. Why? Because if capital can go where it pleases, leave when it pleases, it can and will evade democratic accountability.

At brunch at Havana, Amos Latteier tells me that his apartment building is being sold. "I haven't met the new owners yet, but it seems likely that they are going to evict us, though probably not immediately," he says.

A few minutes later, I'm in a cab heading back to my hotel. My driver, a Steve something, excitedly explains that he has a piece of land right by the Georgia Viaduct. It's a 25-foot-wide plot just off a main street. And it's across from a fire hall. These, in his money-mad mind, are amenities. He wants three million for the plot. But he fears he will only get a million. He is also upset about the "socialist government" intervening and changing things before his dream comes true. He needs the money so badly. This is the only game in town. It's now or never. He says all of this as he turns this way and that, in the maze of condo towers. ■

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The Poet Laureate of 10th Avenue

Meet Anthony Hickerson Jr., the Guy Who Makes Up Poems for Spare Change Outside Elliott Bay Book Company

BY RICH SMITH

“Are you interested in good poetry?” In the last year, if you’ve walked past Elliott Bay Book Company, or strolled by Pike Place Market, or taken a respite near the fountain in Seattle Center, then you’re likely to have heard Anthony Hickerson Jr. bellow out that phrase in his theatrical cod British accent.

If you answer his question in the affirmative, he offers you a deal. You provide a topic or a word, and then he freestyles a poem based on that prompt.

Over the past several months, and during my reporting for this profile, the poems I heard often returned to the same theme: Life is a journey. Some people will happily join you on that journey and some people won’t. That’s how it is. If you’re not quick with a buck after his verse, he’ll tell you that he’s homeless and needs money to help feed his family. Some people give him money and some people don’t. That’s how it is.

But his loud voice startles me, and his persistence feels quarrelsome. If I answer “Are you interested in good poetry?” by saying no, then he’ll ask if I’m interested in bad poetry. He’ll ask if I’m interested in *[insert whatever word is on my shirt]* poetry. I can’t win.

As with canvassers, I see him halfway down the block and feel trapped. I know he’s going to ask me about poetry. I know I’ll have to engage in some way. I know that I often don’t exactly enjoy the kind of poetry that he specializes in (more on that later) and especially not when I’m hurrying my little way through my privileged, non-homeless life.

And when I see him perform his poetry for other people, I imagine myself in their position and feel embarrassed. In her conceptual piano concerto *For You*, pianist Tomoko Mukaiyama performs an entire concert in a concert hall for only one person. Some of the people who experienced it were stunned into tears. “It’s too much responsibility for one person,” she told me when I interviewed her back in May.

When Hickerson does his performance for me or for anyone else, I feel as if I’m taking on too much responsibility. I don’t feel as if I’m watching a performance by a man named Anthony Hickerson Jr., I feel as if I’m watching a performance called *The Homelessness Crisis in Seattle* and am reminded of how little I do to help solve that problem.

I could, of course, just ignore him after a glance—as I do with that guy who sells visual art near Dick’s on Broadway, or that person who sells handmade crucifix jewelry, or those twee folks at the farmers market with their typewriters—and continue to walk by. After all, he’s a salesman and he’s selling something I don’t want.

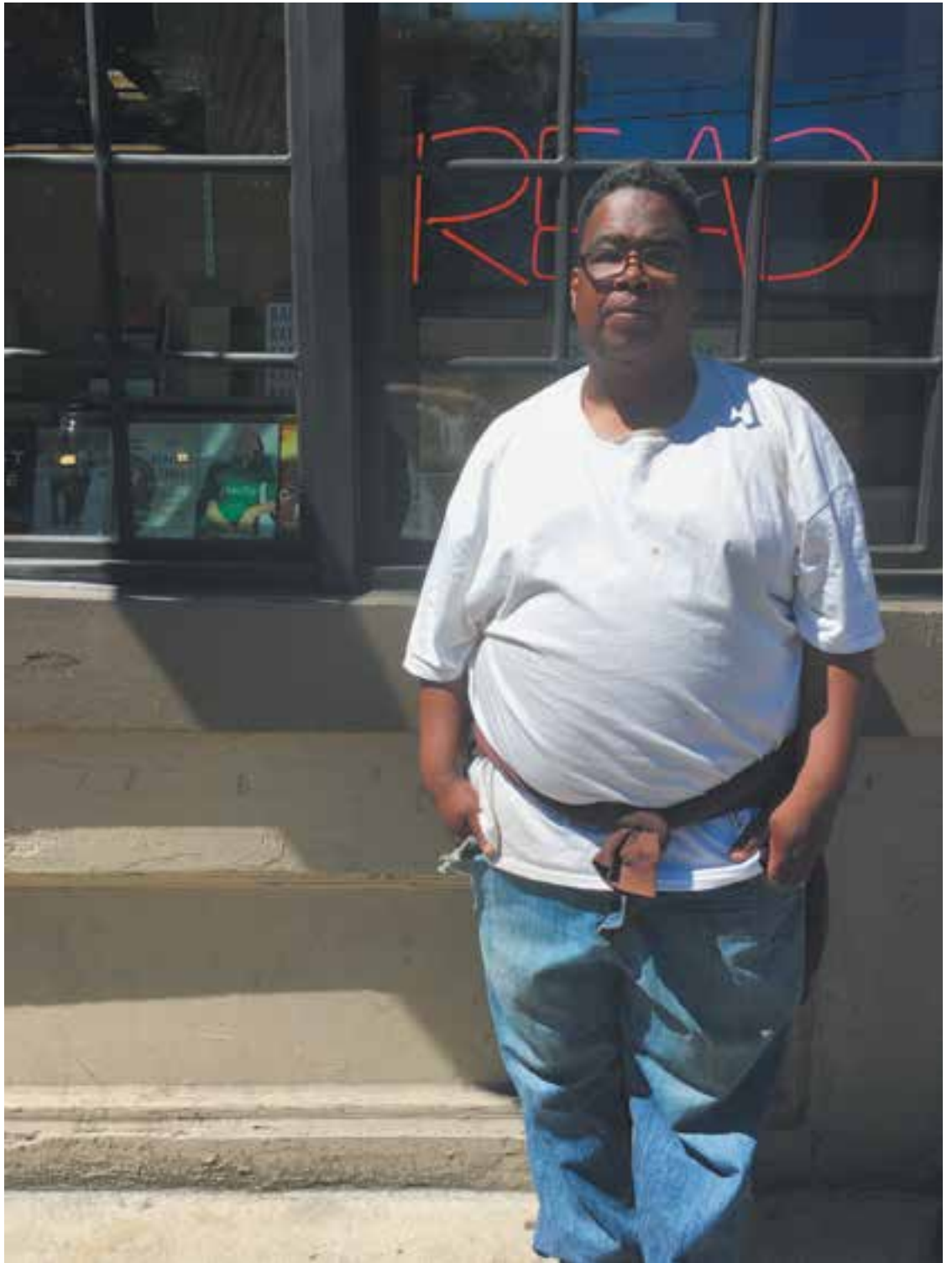
But he won’t be ignored. His persistent and almost comically polite questioning knocks me out of my world and draws me into his. So, as long as I’m there, I figure I should learn something about him.

CANS OF SIMILAC ARE NOT CHEAP

Hickerson told me he wakes up every morning in a motel in Lakewood, a city south of Tacoma. The woman who runs the motel confirms that he lives there with his girlfriend and a newborn baby.

First thing he does, he said, is tend to the baby’s needs before catching a bus up to Seattle. He likes Seattle for the foot traffic, which he said Tacoma doesn’t really have.

Performing poetry just barely puts food on the table



ANTHONY HICKERSON JR. “It’s all about making enough for the motel.”

RICH SMITH

and formula in the bottle.

“Those cans of Similac are not cheap,” Hickerson said. His girlfriend receives assistance from WIC (the Washington State Department of Health nutrition program for women, infants, and children), but he said the program allots only nine cans of the baby formula per month. Usually one can will last about four or five days, but Hickerson claimed that the heat has increased the baby’s appetite. Now they’re going through a can every two days. The motel charges approximately \$300 per week, he said.

“It’s all about making enough for the motel,” he said. “If I don’t have enough for the motel, then I’d have to

expose the baby to a shelter. The shelter has a lot of other kids, and my baby doesn’t have all of its immunization shots yet. It’d be real dangerous for the baby to move to the shelter.”

He said his girlfriend works in the bakery at a Safeway in Tacoma. She’s on maternity leave right now, and so the family primarily relies on the income he makes from his poetry.

He won’t tell me how much he usually takes home at the end of the day because he’s afraid such an announcement would limit the amount of money he could make. Sometimes the people he meets invite him to perform at weddings and other events, which helps financially.

He claimed he's done all kinds of work before, "temp jobs, housing renovation, fast food, hotel work," but said he prefers performing poetry. He loves it and he believes he's good at it.

He started writing poetry in 1992 at the suggestion of his psychotherapist.

"I was abused as a child, and I didn't know what to do with those emotions," he said. "And [the therapist] told me to just write all my emotions out." The poetry he produced impressed his therapist, and so he continued on with the craft.

NONE OTHER THAN WILLIAM SHAKESPEARE HIMSELF

In 1996, Hickerson was a junior at Friendly High School in Fort Washington, Maryland. He told me an elaborate, cinematic story about the time poet Nikki Giovanni visited his school to give a poetry reading.

There he is in front of the senior class. The students are being rowdy and Principal Brown is having trouble quieting them down for the famous poet. Hickerson slips a note to the principal, promising him that he can shush the class. Mr. Brown invites Hickerson to the stage. The crowd goes silent.

"It was like a dream," Hickerson said. "So I tapped the mic to see if it was on. And I heard it resound."

He reads two poems—"Black Diamond" and "Cleopatra"—that he'd brought with him at the request of his English teacher, who thought Hickerson might want to have the poems on him during the reading. After reading the poems, he returns to his seat.

Nikki Giovanni approaches the microphone and asks Hickerson to stand. "I tried to stand, but my knees were so watery, I had to sit back down," he said.

Giovanni went on. He remembers she said,

"Friendly High School should feel blessed, because they've witnessed a moment in literary history. For I can no longer call myself the best of the best poets in the world, for, Friendly High School, you have one of the best poets sitting with you in Mr. Hickerson. If you were to read your poetry all over again, and I had closed my eyes, I would have thought it was none other than Mr. William Shakespeare himself."

When Hickerson tells the story, he falls into an old rhythm. He's told it before. This is not his first interview with a newspaper. But the truth of the story only matters to me inasmuch as it matters to him. Poetry allowed him to lasso his trauma and quiet the chaos of his peers. Poetry for him is the way he exercises some power over the world.

DO YOU LIKE GOOD POETRY?

Hickerson said he began performing poetry on the street 15 years ago outside Woodruff Park in Atlanta, Georgia. He was reading some page poems to passersby. A woman listened to one of his poems, gave him some money, and then offered him a deal.

She told Hickerson that the reason she stopped for him was because she'd recently seen the movie *Before Sunrise*. In it, there is a homeless poet who would freestyle a poem based on one word or one subject from his audience, and he would accept payment based on whether his audience felt it was good.

She proposed Hickerson do the same. Hickerson said he'd give it a try. So the

woman stopped some people walking by and asked them: "Do you like good poetry?" They said yeah. He freestyled. Hickerson said they gave him a \$50 bill.

He claimed he gets the line he always uses, "Do you like good poetry?" from her, and that he adds his little accent to it because he fears that people won't take him seriously if he uses his regular voice.

When he found out that his father had been living in Tacoma for the last 28 years, he said he decided to move to the area. He claimed not to have seen his father until Father's Day of last year, which is when he says the two met.

Hickerson said that if his father were able to help him out with money and with childcare, then he would have time to find another job and he wouldn't have to do freestyle poetry on the street. Even if he does get another job, though, Hickerson said he'd continue performing in order to supplement his income.

THE CONSTRAINTS OF FREESTYLE

Though his freestyled poetry might sound simple and straightforward at first glance, the kind of work Hickerson is trying to accomplish is incredibly difficult.

In a 2012 issue of *Harper's*, Ben Lerner described freestyling as a "radically formal activity in which the pressure of rhyming in real time forces a speaker to prioritize the material attributes of language, its sounds and stresses, while still performing narrative tasks." He added that "freestyling isn't about fitting preexisting content into rhyming and rhythmic forms but rather about


discovering content, what's sayable, in the act of composition."

By asking audience members for a topic or word, Hickerson constrains his ability to "discover what's sayable," which is the hard part of his art, the thing that makes his work unique. Your word or phrase might evoke an associative cloud from which Hickerson can produce language, sure, but that cloud also reduces his options. Trying to create an artful, rhythmically compelling, coherent, original lyric about "wanting to get a baby out of the sun," say, is challenging. On top of all that: When I interviewed him outside of Elliott Bay Book Company last week, during his performances he twice casually assisted cars in their efforts to parallel park. The guy is doing a lot of multitasking.

Perhaps as a result of all that multitasking, the poems I heard Hickerson perform never sounded very polished or particularly alive with linguistic agility, but sometimes he'll hit a good run. When I asked Hickerson to compose a piece about *The Stranger*, for instance, he snaked around a narrative for a while, but then he landed on this bit of gold: "Dan Savage brings the scoop on sex like no other / allowing him to melt butter / even when it's in the refrigerator."


In those three lines, I love the way the end rhymes (other/butter/refrigerator) chime less and less as the sentence becomes more and more detached from reality, more metaphorical. Dan Savage, as everybody knows, does bring the scoop on sex like no other. That's real. Sometimes his opinions are so hot that they melt butter? Okay, metaphorically, yeah, I can see that. But then the metaphor intensifies: His advice is so hot that it can melt butter even when it's in the refrigerator. That's absurd, but the line works. I laugh. I give him \$20.

That's enough for one can of Similac. ■



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SAVAGE LOVE

Pokémon No BY DAN SAVAGE

I can't believe this is why I'm finally writing you. My husband is using Pokémon GO as an excuse to stay out until 5 a.m. with another woman. She is beautiful and about a decade younger than him, and he won't hear me out on why this is bothersome. Our work schedules don't match up, and he always wants me to meet him in the wee hours of the morning after I've worked a full day shift and done all the work looking after our pets. I can give him the benefit of the doubt and be totally fine with him wanting to stay out after work for a few drinks with friends, even though I'm too tired to join them, but Pokémon GO until 5 a.m. alone with a twentysomething for weeks?! It's driving me crazy. I told him how I feel, and he says it's my fault for "never wanting to do anything." (I don't consider walking around staring at a phone "doing something.") I told him I feel like he doesn't even like me anymore, and he didn't even acknowledge my feelings with a response. With the craze this has become, we can't be the only couple with this problem. I don't think me enabling his actions by joining the game is the answer, but I'd be absolutely gutted if this game was the straw that broke up our 10-year relationship. Please help.

Pokémon GO Means No

Second Life, SimCity, Quake, Counter-Strike, World of Warcraft, Minecraft—it's always something.

By which I mean to say, PGMN, Pokémon GO isn't destroying your marriage now, just as SimCity wasn't destroying marriages 15 years ago. Your husband is destroying your marriage. He's being selfish and inconsiderate and cruel. He doesn't care enough about you to prioritize your feelings—or even acknowledge them, it seems.

When a partner's actions are clearly saying, "I'm choosing this thing—this video game, this bowling league, this whatever—over you," they're almost always saying this, as well: "I don't want to be with you anymore, but I don't have the courage or the decency to leave so I'm going to neglect you until you get fed up and leave me."

Let him have his ridiculous obsessions—with this game, with this girl—and when he comes to his senses and abandons Pokémon GO, just like people came to their senses and walked away from Second Life a decade ago, you'll be in a better position to decide whether you want to leave him.

I am currently separated. A few months after I moved out, my estranged wife found out that I cheated on her before we got married. I was a CPOS. I feel horribly guilty and would like to think I'll never do it again. When and what should I disclose to future partners?

No Clever Acronym

There's no need to disclose this to future partners. Everyone makes mistakes—and the mistake you made, while a deeply painful betrayal of your then-girlfriend and presumably a violation of a premarital monogamous commitment, is a thoroughly common one. Human beings aren't used cars—we aren't obligated to disclose every ditch we drove ourselves into before we resell ourselves. You didn't fuck around on your ex habitually, you're not a serial cheater, and you never violated your marriage vows. So there's that. Resolve not to make this mistake again—make only new ones—and stuff that incident down Ye Olde Memory Hole.

I hooked up with this hot married couple. We'd done it before, and my expectations were shaped by previous (fun) experiences with them. But the sex wasn't good this time. That would be fine—sometimes it just doesn't work,

and I am an adult about it—but for the specific reason it wasn't good: The husband came on my face after I specifically told him not to do that. I used my words. He still blew a load in my face and then sheepishly kinda apologized afterward. He said he didn't mean to do it and that he was aiming at my boobs. I do not believe it for a second. It was an "ask for forgiveness, not for permission" kind of thing—I could see that on his face. He looooves facials. So that sealed my decision to not sleep with them again, which I told them about. I consider a load in my face against my will to be a big violation of my trust/friendship. The couple thinks I'm overreacting and that a load in your face should be a forgivable offense. I'm not going to change my mind, but I am curious what you think about sneaky facials.

*Unwanted Semen Angers!
Unicorn Seeking Advice!*

JOE NEWTON

Sneaky facials are sneaky, and I don't approve of sneakiness in the sack. People should be straightforward and direct; they should communicate their wants, needs, and limits clearly; and we should all err on the side of solicitousness, i.e., drawing new sex partners out about their wants, needs, and limits, because some folks have a hard time using their words where sex is concerned.

You used your words, USA!USA!, and this dude violated your clearly communicated wants, needs, and limits. I'm glad you let them know you were upset and why you weren't going to see them again. Single women who want to hook up with married couples are hard to come by and in—that's why you're called unicorns—and his selfish disregard for your limits, his clear violation of your trust, cost them a unicorn.

I have two questions. (1) I saw a sex worker for a legit sensual massage that turned into fooling around. Once that happened, he mentioned "making" straight guys have sex with him, wanting to give massages to teenagers, and he talked dirty about younger boys. I know this could all be provocative fantasy talk, but I had a weird feeling about him before meeting. Who would I even disclose this to if that were the right thing to do, and how would I do so while protecting his (should be legal) right to trade ass for cash? (2) Furthermore, I'm a thirsty genderqueer girl plotting her escape from a suburban town. I'm not going to be here long enough to look for an LTR. How can I satisfy my lust safely? It seems like every time I hook up with someone, they disclose intense drug use or other risky behavior after the fact.

Fantasizing Lecherously About Good Sex

(1) There's no licensing board for sex workers—there's no accrediting organization, no sex-work equivalent of the legal profession's bar association (and most sex workers would oppose the establishment of one)—so there's nowhere you can go to report this guy. If he confessed to an actual crime, FLAGS, you could go to the police, and they might even do something about it. But the police are unlikely to get involved if he was just fantasizing; it's not against the law to engage in dirty talk, even extremely fucked up/ickily transgressive/NOT OKAY dirty talk.

(2) Masturbation is the safest way to satisfy your lust until you get your ass out of that druggy suburb full of risky-sex junkies and to the big city, where we urbanites drink only hot tea, snort only in derision, and use only condoms religiously. ■

On the Lovecast, Dan chats with MTV's Ira Madison III about sex and race:
savagelovecast.com.

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THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week

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Kyle MacLachlan and Carrie Brownstein
Sat Aug 6, CenturyLink Field Event Center

IFC PORTLANDIA

READINGS & TALKS

Kyle MacLachlan and Carrie Brownstein

DON'T MISS Abandoning the Pacific Northwest for LA or NYC the second an artist earns even a smidgen of national recognition is one of the phenomena that breeds mediocrity in the greater Pacific Northwest art/music/ater/literature scenes. But it doesn't have to be that way! Two amazing artists who don't exactly contribute to the region's creative drain are Special Agent Dale Cooper *cough* Kyle MacLachlan and Carrie Brownstein of *Sleater-Kinney/Portlandia/Hunger Makes Me a Modern Girl* fame. (I say "exactly" because Brownstein lives in LA part-time.) During Seattle Art Fair, they're going to have a sit 'n' chat about "cultural investment and place-making in the Pacific Northwest," which will hopefully cover some of the advantages of sticking around town even after getting famous. (CenturyLink Field Event Center, Sat Aug 6, 4 pm, \$20 admission to Seattle Art Fair) **RICH SMITH**

We also recommend...

Drew Magary: Elliott Bay Book Company, Mon Aug 8, 7 pm, free
Hypkens: A Chapbook Release Show: Lovacitylove, Sat Aug 6, 6 pm, free
Krys Lee: Elliott Bay Book Company, Wed Aug 3, 7 pm, free
Poetry and Music with Seattle Civic Poet, Claudia Castro Luna: Good Arts Building, Sat Aug 6, 7-9 pm, free
Seattle StorySLAM: Heat: Fremont Abbey, Thurs Aug 4, 8 pm, \$10
Silent Reading Party: Sorrento Hotel, Wed Aug 3, 6 pm, free

Complete listings at strangerthingstodo.com

ART

What You See Is What You Sweat

DON'T MISS There is so much art going on in and around Seattle Art Fair this weekend that I wouldn't be surprised if the sky changes color and it turns out to be an art installation. You probably already know you ought to go to the giant spectacle of the fair proper, and you also must see *Out of Sight*, the big local

show, at King Street Station, the historic clock tower building where there's another local group art show, too. But you may not know about the relatively new venue called the Good Arts Building in Pioneer Square, which is fast becoming an art hub. This month on the ground level, the Center on Contemporary Art for the occasion invited a curatorial dream team of five "doers and thinkers who are creating space for arts audiences and artists who shop in the ethnic foods aisle and those who hit the streets for social change." C. Davida Ingram, Chieko Philips, Christopher Shaw, Leilani Lewis, and Zorn B. Taylor have created *What You See Is What You Sweat*, an array of media from video and textiles to painting and photography by artists including Alex Anderson, Juventino Aranda, Romson Bustillo, Micha Cárdenas, Nicholas Galanin, Ingram, Satpreet Kahlon, Mark Mitchell, Darius Morrison, Taylor, Jeffrey Veregge, and Viradeth Xay-Ananh. (CoCA PS35, Opening Reception Thurs Aug 4, 6-9 pm, Aug 5-6, 1-8 pm, free, through Aug 27) **JEN GRAVES**

We also recommend...

SEATTLE ART FAIR

CenturyLink Field Event Center, Opening Night Preview Thurs Aug 4, 5:30-11 pm,

\$50/\$250; Public Hours Aug 5-6, 11 am-7 pm, Sun Aug 7, 12-6 pm, \$20/\$50

3 Rooms: King Street Station, Thurs Aug 4, 6-8 pm, Fri Aug 5, 10 am-8 pm, Sat Aug 6, 10 am-8 pm, Sun Aug 7, 10 am-7 pm, free

Art Zone with Nancy Guppy: Live at King Street Station: King Street Station, Fri Aug 5, 6:30-7:30 pm, Aug 6-7, 5-6 pm, free

Bebe Miller and Darrell Jones: Duet Piece of String: Union Station, Fri Aug 5, 4 pm, free

Brendan Fowler: Good Arts Building, Sat Aug 6, 6 pm, Sun Aug 7, 5 pm, free

COLLECT: See. Appreciate. Own.: Vermilion, Sat Aug 6, 4:30-8:30 pm, \$60

Does Live Art Have To Be Experienced Live: Performance Series: SOIL, Thurs Aug 4, 12-8 pm, Aug 5-7, 11 am-11 pm, free, through Aug 27

First Thursday Art Walk: Pioneer Square, Thurs Aug 4, free

Flora Wiegmann: Halo of Consciousness: Union Station, Fri Aug 5, 1 pm, Sun Aug 7, 1 and 3 pm, free

In Context: A Seattle Art Fair Satellite Exhibition: Third Ave S & S Jackson St, Aug 4-7, 10 am-9 pm, free

Juxtapoz x Superflat: Pivot Art + Culture, Aug 4-7, 9 am-9 pm, free

La Sala Presents La Cocina: Good Arts Building, Opening Reception Thurs Aug 4, 5-9 pm, free, through Aug 27

Luciana achugar: The Pleasure Project: Occidental Square, Fri Aug 5, 10 am, free

On the Edge: Latinx Performance Art: Good Arts Building, Fri Aug 5, 7-9 pm, free

Out of Sight: King Street Station, Thurs Aug 4, 6 pm-midnight, Aug 5-7, 10 am-8 pm, \$10/\$50, through Aug 28

The SODO Track Opening: Metropolist, Sat Aug 6, 6-9 pm, \$20 suggested

A Witness and A Weapon: Henry Art Gallery, Aug 4-7, \$10

Wynne Greenwood: In Loving Memory: Occidental Square, Aug 4-7, 11 am-4 pm, free

MUSEUMS

The Duchamp Effect: Seattle Art Museum, Wed-Mon, \$20, through Aug 14

Graphic Masters: Dürer, Rembrandt, Hogarth, Goya, Picasso, R. Crumb: Seattle Art Museum, Wed-Mon, \$20, through Aug 28

Inspiring Beauty: 50 Years of Ebony Fashion Fair: Bellevue Arts Museum, Tues-Sun, \$12, through Aug 14

GALLERIES

BOOM: Changing Seattle: Center for Architecture & Design, Tues-Sat, free, through Aug 27

Elizabeth Lopez: Blood Over Square: Martyr Sauce, Opening Reception Thurs Aug 4, 8:30-11 pm, free, through Sept 8

FLOATERS: Glass Box Gallery, Tues-Sun, Opening Reception Wed Aug 3, 7-10 pm, free, through Aug 27

Francisco de Goya and Juan Genovés: Davidson Galleries, Opening Reception Aug 4, 6-8 pm, free, through Aug 27

Gary Hill: James Harris Gallery, Wed-Sat,

Continued ►

1 Asian Art Museum**1400 E. Prospect St. 206-654-3100**
seattleartmuseum.org

Mood Indigo: Textiles From Around the World honors the unique ability of the color blue to create many moods in cloth. From the sultry darkness of midnight to the vitality of a bright sky, come let the myriad blues in their multiple forms surround you. Free admission during Art Walk.

2 Joe Bar**810 E. Roy St. 206-324-0407**
joebar.org

Worried Man Blues, new paintings by Sean Michael Hurley. These watercolor paintings tell stories with broken, incomplete, or ambiguous narratives. Functioning as quasi-illustrations, the viewer is given free reign to fill in the blanks or make connections of their own.

3 Kismet Salon and Spa**512 Broadway E. 206-860-0323**
salonkismet.com

Featuring Paris-themed photography by Skip Kerr.

4 Americana**219 Broadway E. 206-328-4604**
americanaseattle.com

Carolyn Hitt, Founder of Blue Cone Studios and longtime server at Americana, shares her passion for multiple mediums in her new series of 'Scrolls and Squids.' Follow up with a visit to Blue Cone Studios to meet the artist.

5 Dendroica Gallery**1718 East Olive Way, Suite A**
dendroicagallery.com

Dendroica Gallery is celebrating its 1st Anniversary with a show of work by Martha Dunham. Meet the artist 5-9p and enjoy light refreshments. Happy Anniversary!

6 Apex Aerial Arts**208 Boylston Ave E**
apexaerialarts.com

Featuring the stunning ink on aluminum work of Nicole Kaul and the first showing of new mixed media work by Goldie Jones. Aerial yoga demonstrations until 7p. Have a glass of wine, enjoy the art, meet the staff. 6-9p.

7 Glo's**1621 E Olive Way 206-324-2577**

Featuring new watercolor paintings by Ursula Rose!

8 Ghost Gallery**504 E. Denny Way 206-832-6063**
ghostgalleryart.com

Angie Lazzar is a self-taught artist from Seattle with a background in graphic and interior design. Inspired by her children and her own life's journey, her work is a personal narrative of love, vulnerability, and transition. She uses symbolism, a dark palette, and engaging characters to tell her story. Painting in acrylic on wood, Angie has exhibited in California and Washington State.

9 Chroma Cloud Gallery**at Beyond Vape****1550 E Olive Way 206-859-2757**
beyondvape.com

Featuring work by Stef Azevedo - August 11th through Sept. 5th.

10 Broadcast Coffee**1623 Bellevue Ave. 206-467-4717**
broadcastcoffee.com

"The Women in Blue" Paintings by Julio Velela. Three years of work all in one place.

13 Art Primo**415 E Pine St 206-365-4083**
artprimoseattle.com

"Black & White" a showcase featuring a dynamic mix of artists, challenged to restrict their palette. Artists include Kevin Drake, they Drift, Blink, Erupto, David Teichner, Fonse & many more. Opening reception 6-9p.

14 True Love Art Gallery**1525 Summit Ave. E. 206-227-3572**
trueloveart.com

"Choose your Own Adventure" is a new collection of work from Seattle artist Ten Hundred. Each painting will be untitled at the show and each viewer will write down what they think the title of each painting should be. Ten Hundred will choose his favorite titles at the end of the show and

award some prizes to the winners. In this way, each viewer's interpretation of the story will play a role in the adventure of the show. 6-10PM, Refreshments provided, Music by Jimi Jaxon! Runs through Sept. 4th.

16 Edie's Shoes**500 E. Pike St.**
ediesshoes.com

Featuring work by local artists!

18 Revolution Wine**518 E Pike St. 206-849-7859**
revolutionwineshop.com

Featuring Tamara Thomson: Although she studied textile design at Long Beach California, Tamara's haunting portraits are self-taught genius. Mixed media acrylics boasting an eerie Science fiction edge.

20 Creative Blueprint**1617 Boylston Ave. 206-981-7202**
www.creativeblueprint.ca

Featuring new work by local artists!

21 Standard Goods**701 E Pike St. 206-323-0207**
thestandardgoods.com

"Ham Bam - Colori a Dita" 7p-midnight. Ham Bam (Thank You Ma'am) is the design project of local musician, Ian Cunningham. Combining a love of cartoons & comic books with an obsession for mid-century, American pop art, all of Ian's work reflects a strong sense of humor & satire. The title of the exhibit, 'Colori a Dita' (Italian for 'Finger Paint'), is in reference to the fact that all of Ian's pieces were drawn entirely on a digital tablet, using his index finger.

22 Saint John's Bar and Eatery**719 E. Pike St. 206-245-1390**
saintjohnsseattle.com

Mathematica: LA-based artist Marty Knop's wild giclee, ink and silkscreen acrylic paintings. On view through early September. DJ Pavone spinning tunes during Art Walk! Curated by Ghost Gallery.

23 Capitol Cider**818 E. Pike St. 206-397-3564**
capitolcider.com

Drink and Draw: Use free drawing supplies to sketch live models, 7-8:30p. A live model will be onstage along with a Gage drawing instructor. We provide materials; watch the artists at work or try your hand at creating your very own masterpiece! Live music to follow.

26 Cloud Gallery at Frame Central**901 E. Pike St. 206-720-2054**
framecentral.com

"The Well Constructed Myth" Scott's work examines the nature of seeing and how it is not a perfect reflection of the world, but an inference based on our long history of experiences, beliefs, fears, desires and prejudices. The "reality" we think we are seeing is our first well-constructed myth. Reception 5-9p.

28 Studio Current**1417 10th Ave Studio C**
facebook.com/Studio-Current-108784929182866/

"Juicy 3:" Freshly Squeezed Performance by Artists in Residence. Join us for pre-show Leg Of Lamb with Jolie Emmeff Laide at 5PM in Studio D. Performance at 8PM in Studio C.

30 Caffè Vita Upstairs**1005 E. Pike St.**
caffevita.com

New Art Walk space! Upstairs in the Caffè Vita offices - Featuring Steve Gilbert's Nightscapes and Rock n Roll photography from the nineties. 6-11p, refreshments provided.

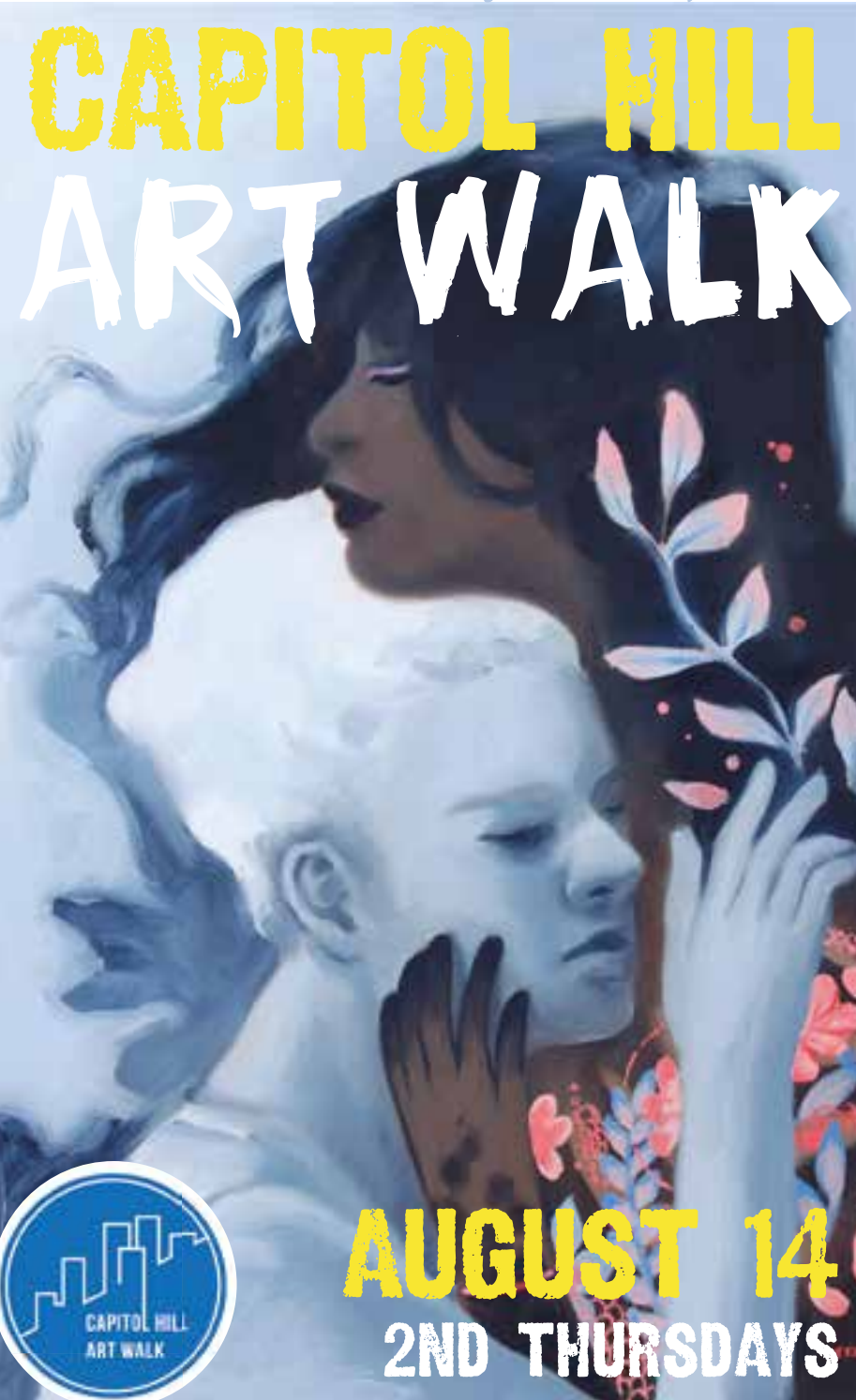
31 The Factory**1216 10th Ave.**
facebook.com/TheFactorySeattle

"BE THE YOU YOU SEE IN YOURSELF" An all new collection of works from artist Brittany Kusa featuring glitter, gouache, and gluttony!

33 Photo Center NW**900 12th Ave 206-720-7222**
pcnw.org

2016 Thesis Exhibition, celebrating this year's graduates of the Certificate Program: Meryl Alcabés, Timothy Barney, Mariana Jasso, and Heidi Bruns Shank. This exhibition introduces a new generation of NW

Take this complete map & guide with you to the



artists! On view through August 14th.

34 The Growl Store**1222 E Madison St 206-726-1000**
thegrowlstore.com

Featuring new work by Hope Black. A self-taught, abstract artist who works in several mediums including photography, acrylic & watercolor. Her preferred canvases are salvaged materials and wood. One major factor that drives her art is the idea that all things work together to make life what it is; nothing is unimportant.

35 Bluebird Microcreamery & Brewery**1205 E. Pike St. 206-588-1079**
bluebirdseattle.com

LEZ4PREZ! Come bring your caucus down to Bluebird and check out our candidates! Ms. Elmar: Running on the "I like to draw things" platform focuses on ink, markers, spray paint and unrequited high fives & Jazz Mom: Street inspired urban reflections, rainbows and snap dancing. Both candidates agree on old mustaches. Serving beer, soda, espresso, and ice cream until 10p!

37 Cafe Pettirosso**1101 E Pike St. 206-324-2233**
pettirossoseattle.com

Kristi Duke "Express Frequency and Frequently." "I am an artist that is driven by color. An exploratory, multi media palette. Current motto: A mind is a valuable thing... replace it with heart and you have invaluable."

38 Retrofit Home**1103 E. Pike St. 206-568-4663**
retrofithome.com

The Semi-Precious Group Art Show! Featuring: Theydrift, Joey Brooks, Jeff Farnam, Dave Bloomfield, Jon Milazzo, Braden Duncan, Claudio Duran, Matt Pritchett, Christine Olson, Angela Prosper.

1. Create a piece of art no larger than 6x6 inches.
2. "Float" that piece of art in something larger.
3. Create that entire piece out of recycled materials (either found or second use).

Champagne reception 5-10p.

39 Cupcake Royale**1111 E. Pike St. 206-784-2990**
cupcakeroyle.com

Drew Lausman's show "Explosionism: Painting with fireworks" features extremely unique celestial and abstract art created by controlled firework explosions.

40 Fox + the Feather**1507 11th Ave**
foxandthefeather.com

Mid Century Teak and Cage + Call, a sister-in-law duo from Carnation, WA. Tova Chrise of Mid Century Teak is a beautiful curator of all things mid century modern and her sister-in-law Elise Marie, of Cage + Call, makes all things macrame by hand incorporating beached wood and other textiles from the PNW. 6-8p.

41 Out of the Closet Thrift Store**1016 E. Pike St. 206-307-4537**
outofthecloset.org

Michael Claude "Ingenuitive Hotshot." Bold & Colorful Art "Color Makes It Pop"

43 Vermillion**1508 11th Ave. 206-709-9797**



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IMMINENT MODE: Sirens. Curated by Adé Cónnére. Designers and fine artists to play with juxtaposition in creative expression to create pieces inspired by women in music. Each pairing has created 2 looks one to be displayed as part of the exhibition, clothing pieces worn by a model, plus corresponding artwork. Live music throughout the evening.

45 Blue Cone Studios
1520 11th Ave, Door B

@UN_SELF_ISH (The Mirror Project): etched mirrors by over 40 artists, answering the question #whatyourhashtag. Also featuring paintings by Mark Mueller, Goo by Meagan Hall & works by Carolyn Hitt, Battershell, Stephanie Jamieson, Ashley Nicholas, Annalise Olson & Jeremy Decory.

46 Gnocchi Bar
1542 12th Ave 206-328-4285
gnocchibarseattle.com

Local photographer Kristina Moravec: "Urban Farm Life," an intimate account of urban agriculture. Kristina's work is supported, in part, by an award from 4Culture.

Open till 10pm.

48 12th Ave Arts
1620 12th Ave.

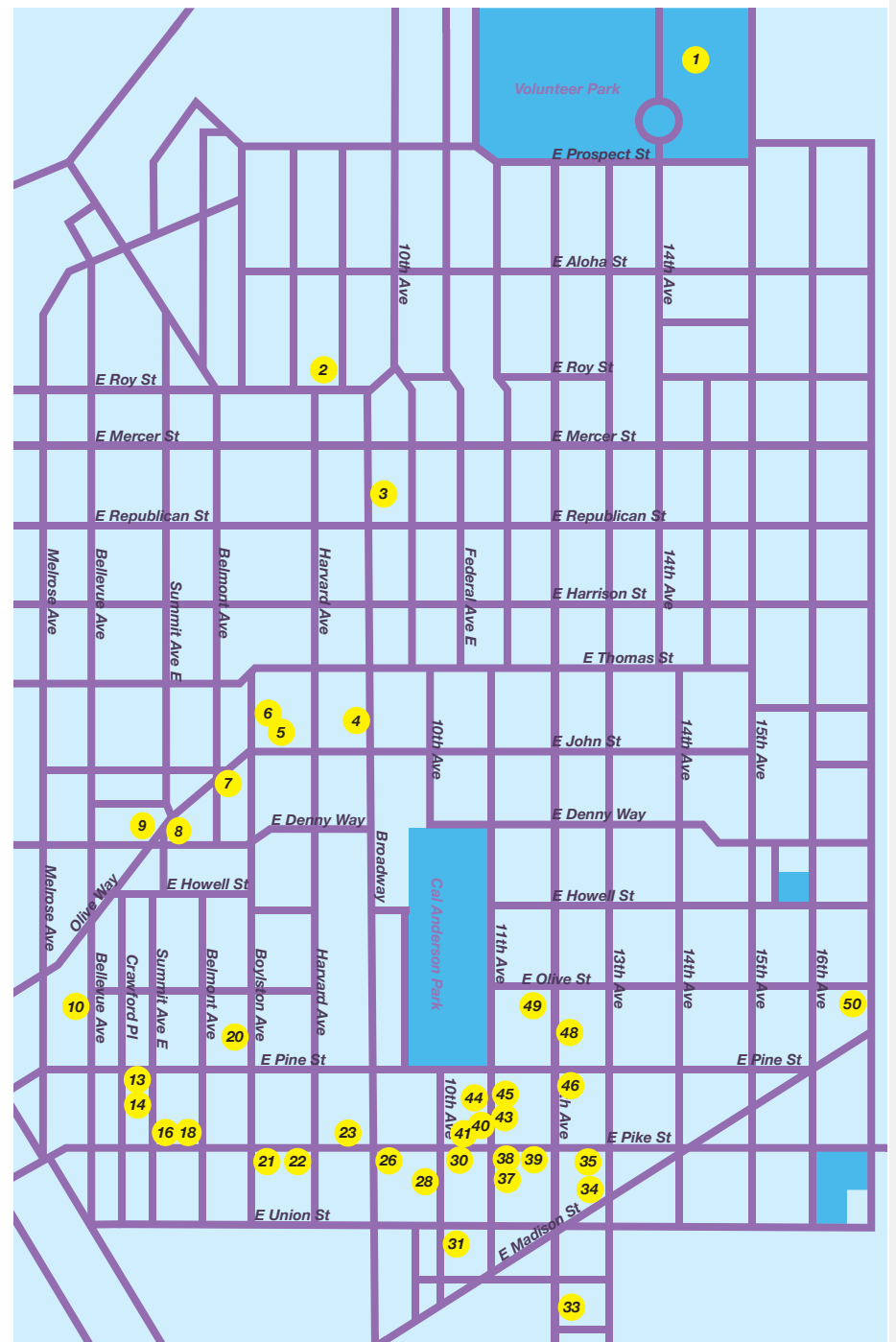
"The Pretty and The Gritty" by photographer Tim Durkin offers an authentic look into city life, through inspiring images of cityscapes and life on the streets.

49 It Won't Match Your Couch Gallery
1125 E Olive Street, suite 102

Featuring Christopher Taylor, son of mars, captain of Pegasus. Lover of cats, bicycles and spray paint. Traveler of intergalactic time and space. Known for saying inappropriate things in public. Ymac, sluts, meow. 1125 E. Olive, #102. Open until 9p.

50 InArtsNW
1633 17th Ave.
facebook.com/pages/in-artsnw/256886012461

In this unique house of artists, we focus on "the Genderless Mother." Featuring artist, Naomi McCulloch in her life experiences before and during motherhood. Other artists include Specs Wizard, Jeremy Decory, Krista Lee Wolfe. 6-10p.



CapitolHillArtWalk.com

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free, through Aug 26

Humaira Abid: ArtXchange, Aug 4-Sept 24, free

IDENTITY Method: Degrees of Separation: Prographica, Tues-Sat, free, through Aug 27

Jim Woodring: The World of Frank: Valise, Vashon Island, Opening Reception Fri Aug 5, 6-9 pm, free, through Sept 3

Margie Livingston: Too Soon for Hind-sight: Greg Kucera Gallery, Tues-Sat, free, through Aug 20

Matthew Offenbacher: The Lion Side of Under the Porch: INCA, Wed-Sat, free, through Aug 20

Natasha Marin: Remember me.: Vermilion, daily, free, through Aug 7

New Romantics: Oxbow, by appointment, free, through Aug 15

Patte Loper: Seeking Higher Ground: Suyama Space, Mon-Fri, free, through Aug 19

Portfolio of Possibilities: MadArt, Wed-Sat, free, through Aug 27

Scott Fife: Platform Gallery, Wed-Sat, free, through Aug 6

Tim Kerr: Studio E Gallery, Fri-Sat, free, through Aug 13

The Works of Visionary & Northwest Master Guy Anderson (1906-1998):

Woodside/Braseth Gallery, Tues-Sat, free, through Aug 13

Complete listings at strangerthingstodo.com

PERFORMANCE

Emerging Artist Showcase: Meet Adrienne Kennedy

DON'T MISS There's a LOT of fascinating performance art stuff going on at the Seattle Art Fair over the weekend, but reserve at least one of those days for the Emerging Artist Showcase, which is the second series of productions in Intiman Theatre Festival's 2016 season, highlighting American plays written by Black women. Actors will perform staged readings of two one-act surreal/avant-garde plays by Adrienne Kennedy (best known for *Funnyhouse of a Negro*) as well as a brand-new play called *Black Super Hero Magic Mama*, written by emerging artist Inda Craig-Galván. In *BSHMM*, following the death of her son, a mother avoids the news cameras by creating a fantasy world wherein she is a crime-fighting superhero. (*Seattle Repertory Theatre, Aug 5-7, free*) **RICH SMITH**

We also recommend...

14/48: Nordo Food Theater Thunderdome: Nordo's Culinarium, Thurs-Sat, 8 pm, \$65, through Aug 13

Daisy: ACT Theatre, Tues-Sun, \$20-\$68, through Aug 7

Hamlet: Parks around Seattle, Aug 4-7, 7 pm

Complete listings at strangerthingstodo.com

FILM

Rurouni Kenshin

DON'T MISS *Rurouni Kenshin*, the 2012 live-action adaptation of the eponymous manga classic, has utterly beautiful sword-fighting scenes. Now, I'm a lover not a fighter, but I do very much love human-to-human combat sequences that are balletic. It is the dance of death. And in this film, the death dancers have a beauty that is ethereal. Indeed, the main sword sequence is between two young sword-persons who

look like they lead J-pop bands. The swirling, the clanging, the leaping, the cut, the blood. (*Guild 45th, Mon Aug 8, 7 pm, \$15*)

CHARLES MUDEDE

We also recommend...

Absolutely Fabulous: The Movie: Various locations

Black Dynamite: Central Cinema, Wed Aug 3, 7 pm, \$8

Captain Fantastic: Guild 45th

Don't Think Twice with Mike Birbiglia: SIFF Cinema Uptown, Fri Aug 5, 7 and 9:30 pm, \$12

Ghostbusters: Various locations

Jason Bourne: Various locations

Pan's Labyrinth: Central Cinema, Aug 5-7, \$8

Pulgasari: Grand Illusion, Sat Aug 6, 9 pm, \$9

Star Trek Beyond: Various locations

Suicide Squad: Various locations, opens Fri Aug 5

Swiss Army Man: Sundance Cinemas

Under the Sun: Grand Illusion, Aug 5-11, \$9

Complete listings at strangerthingstodo.com

WEED

Sex and Cannabis 101 Workshop

DON'T MISS Behold, the open-minded Seattleite's third-date event of the century! If you've spent enough time around someone to realize that you like them enough to maybe touch butts but haven't yet touched butts, what better way to facilitate that than with a smart stoney sex talk from the smart weed/sex experts at Dockside? (*Babeland, Sun Aug 7, 7:30 pm, \$20*) **TOBIAS COUGHLIN-BOGUE**

Complete listings at strangerthingstodo.com

QUEER

CURED/NOTCURED: A Tale of Two Diagnoses

DON'T MISS In 2007, Gary Steinkohl received a bone-marrow transplant that doctors hoped would cure him of HIV—and for a few months, they thought it had. But shortly after lead researcher Dr. Timothy Henrich gave an optimistic conference talk about the procedure, the virus reappeared, dashing hopes of having found a cure. As patient and scientist, Steinkohl and Henrich are now reflecting on the experience in a free community Q&A. They'll cover the science behind the procedure, the emotional impact of having found what they thought was a cure, and what researchers and patients today can learn from their experience. (*Fred Hutchinson Cancer Research Center, Wed Aug 3, 7 pm, free*) **MATT BAUME**

Badger Buzz Cuts & Honey Badger Gives a S* Fundraiser:** Purr Cocktail Lounge, Sun Aug 7, 3-8 pm, free entry

The Fierce Awakens: Codependent Lesbian Space Alien Seeks Same: Cal Anderson Park, Fri Aug 5, 8 pm, free

Glitterbeast: Bathsalts Show: Unicorn, Sun Aug 7, 8-10 pm, free

I Hate Karaoke: Pony, Tues Aug 9, 9 pm, free

Junk Yard: Can Can, Thurs Aug 4, \$30/\$40, through Oct 28

Mimosas with Mama: Narwhal, Sat-Sun, \$25, through Aug 28

Complete listings at strangerthingstodo.com

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Mario Lemafa

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Robert Lashley

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with BABY DEE
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8.7 Sunday (Bluegrass)

TOWN MOUNTAIN

Oly Mountain Boys, Jack Dwyer Band

8.9 Tuesday (Pop / Alternative)

THE LOST PROJECT

The Feral Folk, Ian Hale and the Legacy

8.10 Wednesday (Rock n' Roll)

DEVON ALLMAN BAND

Owen Campbell

8.11 Thursday (Blues)

CHRIS CAIN BLUES BAND

Chebon Tiger

8.12 Friday (Electronic)

OTT & THE ALL-SEEING I

Nicola Cruz, Luke Mandala

8.13 Saturday (Funk / Blues)

ELDRIDGE GRAVY

& THE COURT SUPREME
w/ Scott Pemberton Band

8.14 Sunday (Electronic)

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8.21 THE STONE FOXES
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8.24 BUSDRIVER
8.25 SWINDLER
8.26 JERRY GARCIA CELEBRATION
8.27 PROBLEM
8.28 REBELLION
8.30 THE RECALLER
9.2 MORGAN HERITAGE
9.2 EROTIC CITY
9.4 PRINCE TRIBUTE
9.8 BLACK UHURU
9.8 NAPPY ROOTS
9.9 JOHN KADLECIK
9.10 DUMPSTAPHUNK
9.11 LUCIANO
9.17 LEE "SCRATCH" PERRY
9.18 DJ ABILITIES
9.22 MAD PROFESSOR
9.23 THE PAPERBOYS
9.24 CLINTON FEARON
9.30 MATT WERTZ
10.1 PIGS ON THE WING
10.7 ¡MURSDAY!
10.15 BLOCKHEAD + LUSINE
10.21 DEADPHISH ORCHESTRA
10.23 NEW KINGSTON
10.27 THE CUMBIEROS
10.28 BIG SAM'S
10.29 FUNKY NATION
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11.4 MOON HOOCH

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BROCK SCOTT

WEDNESDAY 8/3

Thee Sgt. Major III, the Fucking Eagles, the Beltholes

(Sunset) Thee Sgt. Major III find longtime Fastbacks leader Kurt Bloch throwing down with a former Posie, a former Young Fresh Fellow, and vocalist/frontwoman Leslie Beattie (Cantona, Flatpack), who helps them to get a Lesley Gore groove on. The Fucking Eagles you gotta love just for their name, but the one song I found on the web clicked up darn tasty garage rock, sand-in-the-dishwater guitar, cymbal splashes, two riffs menacing each other, very much the spirit of 1966 down to what sounds like congas in the simmer-down. The Beltholes, assuming it's the same band of that name I found online: A surprisingly young trio with surprisingly soulful vocals. **ANDREW HAMLIN**

AlunaGeorge, Kari Faux

(Neptune, all ages) AlunaGeorge consist of Aluna Francis on singing and songwriting, George Reid on everything else. They win awards in their native UK, but they're just starting to boil up over here. Against Reid's lively, sometimes arch, musical backgrounds, Francis sounds little-girl breathy most of the time, but hints, especially over

repeated listenings, at things deeper, more sinister, the accidental pains of trawling memories for what you hoped was happiness. Kari Faux, a low-budget rapper, lives online and likes that just fine; life wouldn't exist for her without social media, without screens, without electricity. Have fun with that as far as her foul mouth goes, but don't expect what Lester Bangs called a down-to-rudimentals turn. **ANDREW HAMLIN**

THURSDAY 8/4

clipping., Porter Ray, Cakes Da Killa

(Neumos, all ages) Bizarrely, Sub Pop has become home to some of the most avant-garde hip-hop of the 2010s. After issuing adventurous records by Shabazz Palaces and THEESatisfaction (RIP), the Seattle indie signed LA trio clipping., who combine askew, puzzling flows with a production approach that pushes noise and distortion to 11. Thus far, MC Daveed Diggs's lyrical content has proved to be not quite as advanced as bandmates Jonathan Snipes and William Hutson's frame-shattering production, but clipping. are still relatively new and there's time to grow. Their radical debut album, *midcity*, sounds like Antipope Consortium crossbreeding with Merzbow and Scorn, while on their Sub Pop debut

full-length, *CLPPNG*, Diggs's horndog and streetwise-cynic personas are rampant, but the music busts out of all trad hip-hop boxes with rancorous inventiveness. Clipping.'s new EP, *Wriggle*, boasts some rapid-fire, extreme-noise party jams designed to get weirdo IDM heads amped, as well as some slightly more accessible tracks that use gunfire as percussion. Does radio have the guts to play this? Do you? **DAVE SEGAL**

Senyawa, Arrington de Dionyso

(Chapel Performance Space, all ages) I do not believe that a person should turn down the chance to witness some **INDONESIAN HARDCORE**. Yes. Senyawa is two fellows from Java. Rully Shabara sings and vocalizes. "Vocalizes" means there'll be moaning, hooting, and screaming. Even on recording, it's thrilling to hear him go. He performs with Wukir Suryadi, who is equally badass. Suryadi makes his own instruments. They can sound like traditional Javanese percussion and winds, the air whisper-howling through the bamboo. Or his instruments can sound like rock, like pop, like *metal*. People call it neo-tribal. If you want to know more before you decide whether to go, watch French filmmaker Vincent Moon's 25-minute documentary on Senyawa (which formed in 2010), *Calling the New Gods*. It's free on Vimeo. **JEN GRAVES**

Pizza Fest 2016

(Funhouse and El Corazon, through 8/6) Leaning more toward the crusty and saucy than the cheesy, Pizza Fest enters its seventh year in rude health. For three nights, you can gorge on the sounds of underground rock's rawest and rowdiest miscreants from Seattle and around this scary country. Organizers Pete Capponi (drummer for Stooge-ian roughnecks Steal Shit Do Drugs, who play Friday), Jen Knight, and the Funhouse/El Corazon staff have stacked the bills with some smashing out-of-towners, including Atlanta post-Beefheart lovelies OMNI, bracingly negative, Flipper-esque punks Life Stinks, and scathing screamers Violence Creeps. Local standouts include malevolent post-punks VHS, queercore provocateurs Sashay, and power-pop charmers Bread & Butter. Best believe you'll sweat out your anchovies. The final night includes a pizza-eating contest. No, it's not glutton-free [*sic*]. **DAVE SEGAL**

FRIDAY 8/5

Protomartyr, Lithics, VATS

(Neumos) Post-punk is the most effete permutation of all rock music. No other style is so tightly bolted to the London-New York-LA music industry access, while seeming resistant to being sold as a product. Its musical



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THINGS TO DO MUSIC

strategies mimic the affectations of former Soviet Bloc pop. They are un-American. And yet in 2016, one of America's most excellent post-punk acts hails from Detroit. In a way, it makes sense. Punk celebrates the glory of apocalypse and Detroit is already wrecked. It is literally post-punk. Hence Protomartyr, who weld now-global Joy Division-isms to erudite and hyperlocal ideas. Case in point, one of their best songs is called "Ypsilanti," named for the bohemian satellite town orbiting Ann Arbor. **JOSEPH SCHAFER**

Secondnature: Nick Höppner, Alala.One, guests

(Kremwerk) When a resident DJ from Berlin's Berghain/Panorama Bar comes to your city, you shelve all obligations and go see them. Ergo, it would behoove you to catch Nick Höppner tonight. (Rest assured, Protomartyr—who play Neumos tonight, as well—will be back.) Besides managing the crucial Ostgut Ton label, Höppner is a producer and DJ of subliminal, slinky techno and house, with an unerring ear for the trippier end of the spectrum. His aesthetic is not so much about the bangers and hand-raising anthems as it is about rhythmic complexity and strange atmospheres. This is an artist *au fait* with the effects of drugs on the mind and who caters to enhance that experience. Ja! **DAVE SEGAL**

Come to Grief, Bell Witch, Hissing

(Highline) Doom: It's not the name of the Fantastic Four's archnemesis, it's a style of heavy metal, one so low and slow that when it's done right, it sounds like a hypo full of bad dope. And when it's done wrong? Think

Black Sabbath minus all the fun bits. Thankfully, Boston's Grief did it right. They helped keep the genre alive during the '90s when it was at its nadir of popularity. Hell, they still do it right, even though they haven't released an album in 16 years, rarely tour, and officially changed their name to Come to Grief (the title of their cult-classic 1994 album). Abandon all hope, ye who step unto the Highline for down-tuned guitars and massive decibels. **JOSEPH SCHAFER**

The Phantom Four, the Boss Martians, Marieke and the Go Get 'Em Boys

(Darrell's Tavern) Finks and femmes, the time has come; for the first time EVER, the famed Dutch surf/instrumental group the Phantom Four are touring the US. They're a big deal, as they have conjured some of the most inventive and rather mental instrumental jams of the past decade. Oh, I should bump the rest of tonight's excellent a-go-go action, too: the local surf rats the Boss Martians and a cool, lady-fronted, heavily reverbed rockabilly group who play true to the style as it nodded into the early '60s called Marieke and the Go Get 'Em Boys. AND between bands, Mr. Stevie Dee is DJing. Y'all, his record boxes are so full of greasy heat, he hasta use oven mitts to keep from burning his hands! Cowabunga, motherfuckers! **MIKE NIPPER**

SATURDAY 8/6

Pop. 1280, Vice Device, Ian Hicks

(Barboza) Although still one of the most chilling acts around, New York-based synth punks Pop. 1280 took a slight departure



Porter Ray
Thurs Aug 4
at Neumos

JAY SCROGGINS FOR ARTICULATE FLAVOR

from their ghoulishly postapocalyptic cyberpunk, embracing a subtler creepiness on the recently released *Paradise* (Sacred Bones). Now more evil than confrontational, Pop. 1280 write songs like "Pyramids on Mars" that stealthily insinuate themselves, rather than their "two dogs fucking" bludgeoning approach on 2012's aptly titled *The Horror*. Portland's Vice Device rank among this country's best post-punk revivalists, churning out mid-tempo analog-synth-heavy, sax-championing jams falling somewhere between sexy Swiss Grauzone and icy-cool romantic UK legends Sad Lovers & Giants. Also managing to pay homage without being overly derivative, Ian Hicks's pulsating synth majesty summons the darkest and most entrancing early-'80s EBM/minimal-wave vibes. **BRITTNI FULLER**

10,000 Maniacs

(Triple Door, 7:30 pm all ages/10:30 pm 21+) Things I'm betting you don't know about 10,000 Maniacs: It's now 23 years since Natalie Merchant left, and they're doing fine. They cut a cover of Roxy Music's "More Than This" back in 1997 and they shot the video at the mind-boggling House on the Rock in Spring Green, Wisconsin, where they got to ride the world's largest carousel (get a Wisconsin native to explain the rest). "New" singer Mary Ramsey also plays violin, viola, and cello; she's considered one of rock and roll's best violinists. The latest studio album is called *Twice Told Tales*, and it's a collection of traditional folk songs. It would break my heart, had I a heart to break. (Still looking for it though.) **ANDREW HAMLIN**

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THINGS TO DO MUSIC

SUNDAY 8/7

Wolf Parade, Darto, Deep Sea Diver
(Neptune, through 8/8, all ages) High school was a weird time for everybody, right? Thankfully, I had a cool best friend who later went to art school (she really had her shit down early), and she was the one to play *Apologies to the Queen Mary* for me back in 2005. It felt rare to listen to and enjoy “indie rock” without wanting to fling myself off the nearest structure—finger noise on steel frets that didn’t sound like a forcibly acoustic winky-face, white-dude voices that weren’t nauseatingly cloying in their earnestness to sound disaffected, thumping percussion that felt foundational and leading without minimizing the power of a simple kick-drum-laden

banger. Following that album, Wolf Parade expanded to *At Mount Zoomer*, and to my favorite, *Expo 86*, with an eventual hiatus declared in 2011. After five years split among three additional bands (Divine Fits, Handsome Furs, Operators), frontman Dan Boeckner is back for a two-night set at the Neptune. Let’s hope Wolf Parade can relocate how to pound skin and lash synth from their ’00s glory and make me proud. **KIM SELLING**

Yo La Tengo
(Crocodile, all ages) For 30 years, Yo La Tengo have been one of the most reliable purveyors of moving, melodic rock with roots in the Velvet Underground and the Modern Lovers. Yes, that’s familiar territory, but few do it more sagely than Yo La



SHAWN MCDONALD

Tengo. Beyond that, though, Ira Kaplan, Georgia Hubley, and James McNew have shown inquisitiveness about country, electronic music, krautrock, astral jazz (have you heard their incendiary cover of Sun Ra’s “Nuclear War”?), and other styles, adapting them to their charmingly low-key MO. At this late date, a YLT show probably will cover a lot of discographical ground and offer a smattering of lovable and unexpected covers—and it will all surely be delightful. **DAVE SEGAL**

MONDAY 8/8

Marissa Nadler, Wrekmeister Harmonies, Muscle and Marrow
(Barboza) Artist and musician Marissa Nadler, who melds the openness of folk with the opalescence of dream pop, hails from the Northeast, but her seventh album, *Strangers*, claims Northwest roots. Those who know Seattle producer Randall Dunn best for his work with doom merchants Earth and Sunn O))) may be surprised, but they’re a sympathetic match, since he isn’t just an expert at shaping power and volume, but also space and atmosphere. (Dunn and violinist Eyvind Kang also worked on 2014’s *July*.) As Nadler’s languid mezzo-soprano glides over John Barry-esque strings and Angelo Badalamenti-like synths, she’s Hope Sandoval without the twang or Angel Olsen unplugged. Nadler associate J.R. Robinson leads Chicago’s Wrekmeister Harmonies, who are three albums deep into an audiovisual project that integrates drone, metal, and modern classical. **KATHY FENNESSY**

The Summer Slaughter Tour: Cannibal Corpse, Nile, After the Burial, Suffocation, others
(Studio Seven, all ages) With the Rockstar Mayhem Festival ending last year and Ozzfest remaining a single-date blow out, Summer Slaughter is the king of the mountain within the realm of touring, metal-oriented summer festivals. This year’s lineup is by far the heaviest we’ve seen in years, with three huge death-metal headliners in Cannibal Corpse, Suffocation, and Nile. Don’t take the easy way out and show up for the last few bands, though. This is an all-day arrangement, damn it! Make sure you get there in time to watch upcoming tech-death, thrash, and grindcore bands brutalize your ears. **KEVIN DIERS**

TUESDAY 8/9

G.L.O.S.S., Firewalker, Pure Disgust, Lowest Priority
(Black Lodge, all ages) It’s hard to make the leap from being a hardcore kid to being a hardcore lifer. Your favorite bands break up or get watered down. Your friends find careers and start families. The world becomes a little less black and white, and all that unmitigated rage dulls into a hum of white noise. But hold on long enough and another generation will take up the torch and another band will remind you that the fight isn’t over. If there were ever a moment where the charged tempos of Negative Approach and Anti Cimex made you feel invincible or the rallying cries of Martin Sorrondeguy and Kathleen Hanna made life bearable again, Olympia trans-core outfit G.L.O.S.S. are sure to reignite that fire inside you. **BRIAN COOK**

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THE FUNHOUSE It Gets Worse, Gully, Ricochet, Fairlady, Mike Frazier, 8 pm, \$6/\$8

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★ **JAZZ ALLEY** Eric Bibb and Corey Harris, Through Aug 3, 7:30 pm, \$29.50

NECTAR Ziggi Recado with Guests, 8 pm, \$20

★ **NEPTUNE THEATRE** AlunaGeorge with Kari Faux, 8 pm, \$22/\$25

OWL N' THISTLE Justin and Guests, 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

SKYLARK CAFE & CLUB Devin Sinha, Jerad Mitchell, Buckets of Rain, 9 pm, \$7

SLIM'S LAST CHANCE The Pop Cycle, The Navins, Swedish Finnish, 9 pm, \$5

SUBSTATION TBASA's Lo-Fi All Stars #80: Nitrogen Lion Society, French Letters, Oracles, Headcase, Paul Abner, 8 pm, \$6

★ **SUNSET TAVERN** Thee Sgt Major III, The Fucking Eagles, The Beltholes, 9 pm, \$5

★ **TRIPLE DOOR** Lindi Ortega, 7:30 pm, \$20/\$23

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★ **WOODLAND PARK ZOO** Pink Martini with Storm Large and China Forbes, Aug 3-4, 5 pm, \$36.50-\$111.50

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CONOR BYRNE Rainier Soul Sounds, 9 pm, free

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★ **PONY** He's a Rebel

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REVOLVER BAR Am I Normal?, 9 pm-1:30 am, free

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HIGH DIVE Strap On Halo, The Secret Light, Blakk Glass, Accolade, 8 pm, \$8/\$10

HIGHLINE Exhausted Prayer, ION, Spacebag, Guns of Barisal, 9 pm, \$10/\$12

J&M CAFE True Romans, 8 pm, free

NECTAR Yaima, Atash, Madly in Dub, 8 pm, \$7-\$10

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SEAMONSTER Marmalade, 10 pm, \$5-\$7

SKYLARK CAFE & CLUB Devin Sinha, Jerad Mitchell, Buckets of Rain, 9 pm, \$7

SUBSTATION Good Grief with Dusty, Juicy Thompson and the Snuggle Regime, John Gold, 8 pm, \$6

SUNSET TAVERN Palehound, Great Grandpa, 9 pm, \$12

TRACTOR TAVERN The Deslondes with C.W. Stoneking and Twain, 9 pm, \$12

★ **TRIPLE DOOR** Kacy and Clayton with Lydia Ramsey, 7:30 pm, \$15/\$18

★ **WOODLAND PARK ZOO** Pink Martini with Storm Large and China Forbes, Through Aug 4, 5 pm, \$36.50-\$111.50

JAZZ

★ **BARCA** Jazz at Barca, 9 pm, free

★ **JAZZ ALLEY** Monty Alexander with John Clayton and Jeff Hamilton, Aug 4-7, 7:30 pm, \$33.50

PINK DOOR Bric-a-Brac, 8 pm, free

★ **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free

VITO'S RESTAURANT & LOUNGE Casey MacGill, 5:30 pm, free

DJ

AMBER Cuts and Keys, 7 pm-midnight, free

BALLROOM Throwback Thursdays, 9 pm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CONTOUR Jaded

★ **HAVANA** Sophisticated Mama, free

JAZZBONES College Night, 9 pm

KREMWERK SubMerge: Kinjo & Miles, ELLEM, Mz Artiz, 8 pm, Free/\$5

★ **MERCURY** Sex.Wav: Guests, 9 pm, \$3/\$5

MONKEY LOFT Deck'd Out: A Rooftop Party with Guests, 7-11 pm, \$3

★ **OHANA** '80s Ladies Night

Q NIGHTCLUB Studio 4/4: MSCLS, 9 pm-2 am, \$10

R PLACE Thirsty Thursdays: DJ Flow

RE-BAR Guilty Pleasures, 9

pm-2 am, \$5

SAINT JOHN'S BAR AND EATERY Peel Slowly: DJ Squid Vicious, Fentar, DJ Kool Mike B, and DJ Bargain Bin, free

TIMBRE ROOM Hype Thursdays, 6 pm-1 am

TRINITY Beer Pong Thursdays, free

FRI 8/5

LIVE MUSIC

BARBOZA Monolord, Beastmaker, Sweat Lodge, Year of the Cobra, 7 pm, \$12

★ **BELL STREET PARK** Belltown Beats, 6:30-7:30 pm, free

BLACK LODGE Sect, Wake of Humanity, Climate, Trust Issues, 8:30 pm-midnight, \$5-\$10

BLUE MOON TAVERN Paul Lynde Fan Club, The Maywood Mailmen, 9 pm, \$5

★ **CHAPEL PERFORMANCE** SPACE Une Nuit de Trios: Alan Cook & Friends, 8 pm, \$5-\$15

CHATEAU STE. MICHELLE Earth, Wind, and Fire, Aug 5-6, 7 pm, \$49.50-\$129.50

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

COLUMBIA CITY THEATER Peter Bradley Adams and Guests, 8 pm, \$16

CROCODILE Reckless Kelly, Lost Dogma, 8:30 pm, \$24

★ **DARRELL'S TAVERN** The Phantom Four, The Boos Martians, Marieke & The Go Get Em Boys, 9 pm, \$10

★ **FREMONT ABBEY** Nepal Peace Home Orphanage Benefit Show, 8 pm, \$15-\$25

★ **THE FUNHOUSE** Pizza Fest 2016, \$10-\$30

★ **GORGE AMPHITHEATRE** 5th Annual Watershed Festival, \$199

HIGH DIVE The Rush Project, Down North, Biddiat, 8 pm, \$8/\$12

★ **HIGHLINE** Come to Grief, Bell Witch, Hissing, 9 pm, \$10/\$12

HIGHWAY 99 Ridin' with the King: A Tribute to the Music of B.B. King, 8 pm, \$16

★ **HOWARD AMON PARK** Metalwolf Festival 2016, By Donation

★ **MARYMOOR PARK** Rebutel with Guests, 5:20 pm, \$21.25-\$40

★ **MURAL AMPHITHEATRE** Concerts at the Mural, 5:30 pm, free

★ **NEUMOS** Protomartyr with Lithics, 8 pm, \$15

PARAMOUNT THEATRE Flume with Mura Masa, Through Aug 6, 8 pm, \$26.25

THE ROYAL ROOM Wil Blades Trio with Andy Coe and Simon Lott, 9 pm, \$10/\$12

SEAMONSTER Funky 2 Death, 10 pm, \$5-\$7

SKYLARK CAFE & CLUB The Adarna, Furniture Girls, Strangely Alright, 9 pm, \$7

SLIM'S LAST CHANCE Demolition Kings, Piston Ready, Ghost Train Trio, 9 pm, \$5

SUNSET TAVERN Lincoln Durham, 8:30 pm, \$10

TRACTOR TAVERN Fruit Bats with Eyelids, 9 pm, \$15

JAZZ

EGAN'S JAM HOUSE Dmitri

Matheny Group with Ed Dunsavage and Jeff Johnson, 7 pm

★ **JAZZ ALLEY** Monty Alexander with John Clayton and Jeff Hamilton, Through Aug 7, \$33.50

LATONA PUB Phil Sparks Trio, 5 pm, free

DJ

ASTON MANOR Cabaret Fridays

BALLROOM Rendezvous Friday, 9 pm

BALMAR Top 40, 9:30 pm, free

★ **BALTIC ROOM** Juicy: '90s & 2000s Old School Throwbacks, \$10

BARBOZA Jet: Dance Party DJ Set with Special Guests, 10:30 pm, free

★ **CUFF** DJ Night, 10 pm-3 am, free

★ **HATTIE'S HAT** Hella Dope: DJ Sidlicious and DJ Mizzo, 10 pm, free

HAVANA Viva Havana, 9 pm, \$11

JAZZBONES Filthy Fridays, 11 pm, \$10

★ **KREMWERK** Secondnature: Nick Höppner, Alala.One, Guests, 10 pm-3:59 am

★ **LO-FI** DUG: Rare Funk Dance Party, 9 pm, \$7

MERCURY Gasp: JQ, 9 pm, \$5

MONKEY LOFT Paradise Sunset Sessions, 7-11 pm, \$5

NECTAR TRL Total Request Live Night: "I Want It That Way" Edition, 9 pm, \$7/\$10

NEIGHBOURS Absolut Fridays, 9 pm

NEUMOS Candi Pop: A Bubblegum Pop Dance Party, 9 pm-2 am, free

★ **OZZIE'S** DJs, 9 pm, free

★ **PONY** Beefcake

Q NIGHTCLUB Heavy: Ainslee, Doozy, Tollefson, Dshookz, 10 pm-3 am, \$10

R PLACE Swollen Fridays, 9 pm

STOUT DJ ePop, 9 pm, free

THERAPY LOUNGE Under Pressure, 9:30 pm, \$3 after 10:30 p.m.

TIMBRE ROOM Foolish Fridays, 9 pm-2 am, \$5/\$10; House Party Fridays Field Trip: Birthday Edition, 7-10 pm, free

TRINITY Power Fridays: DJ Phase, Guy, Soul Gorilla, and DJ Famous, \$0-\$10

CLASSICAL

★ **ST. AUGUSTINE'S IN-THE-WOODS** Whidbey Island Music Festival, \$10-\$20

SAT 8/6

LIVE MUSIC

THE ANGRY BEAVER The Seattle Houserockers, free

★ **BARBOZA** Pop. 1280, Vice Device, Ian Hicks, 7 pm, \$10

★ **BELLINI** Leif Totusek — Solo Jazz Guitar, 6-9 pm, free

★ **BLACK LODGE** Walter Etc., Blowout, Tangler, 8:30 pm, \$5-\$10

BLUE MOON TAVERN These Young Fools, Primary Pulse, Dorado, Ian Kose, 9 pm, \$5

★ **CHAPEL PERFORMANCE** SPACE Music in the American Wild, 8 pm, \$5-\$15

CHATEAU STE. MICHELLE Earth, Wind, and Fire, Through Aug 6, 7 pm, \$49.50-\$129.50

THURS, 8/4-SUN, 8/7 KELSEY COOK with BO JOHNSON & ERIC LUNDQUIST



Kelsey Cook is the daughter of an International Yo-Yo Champion and a Professional Foosball player, which made for a humor-filled life at a young age. Her quick wit and relatable observations create an easy connection with her audiences. Kelsey moved to Los Angeles from Seattle two years ago and has spent the last year touring 50+ dates with Jim Norton.

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THINGS TO DO All the Shows Happening This Week

CLUB HOLLYWOOD

CASINO Johnny and the Bad Boys and DJ Becka Page, 9 pm, \$5

CROCODILE Waves, Steep Leans, Partybaby, 7:30 pm, \$20

DARRELL'S TAVERN A Breakthrough in Field Studies, Young Splendor, Deacon Raleigh St. James, 9 pm-2 am, \$10

EMERALD QUEEN CASINO Travis Tritt, 8:30 pm, \$35-\$85

★ **THE FUNHOUSE** Pizza Fest 2016, \$10-\$30

★ **GOOD ARTS BUILDING** Poetry and Music with Seattle Civic Poet, Claudia Castro Luna, 7-9 pm, free

● **GORGE AMPHITHEATRE** 5th Annual Watershed Festival, \$199

HIGH DIVE 80's Invasion!, 8 pm, \$8/\$12

HIGHLINE Nick Superchi, Novemthree, Sermons On A Moonless Night, 6-8 pm, \$10

HIGHWAY 99 Rose City Kings, 8 pm, \$16

● **HOWARD AMON PARK** Metalwolf Festival 2016, By Donation

OFFICE SPACE Dreamsalon, Numbered, Figures, 8-11 pm

PARAMOUNT THEATRE Flume with Mura Masa, Through Aug 6, 8 pm, \$26.25

THE ROYAL ROOM Tribute to The Who: Live at Leeds, 9 pm, \$10

● **SHOWBOX SODO** Chrisette Michelle: The Milestone Tour, 8 pm, \$40-\$110

● **THE SHOWBOX** Gregory Alan Isakov and the Ghost Orchestra, 9 pm, \$29.50-\$35

● **SOULFOOD** Soulfood Open Mic, 6 pm, free

COFFEEHOUSE Soulfood Open Mic, 6 pm, free

SUBSTATION Trash Dogs, The Adnas, The Revolving Bullets, Blackline, 8 pm, \$8

SUNSET TAVERN Trails and Ways, Ephrata, Ghosts I've Met, 9 pm, \$10/\$12

TRACTOR TAVERN Emily King with David Ryan Harris, 9 pm, \$16

★ ● **TRIPLE DOOR** 10,000 Maniacs, 7:30 pm

JAZZ ● **JAZZ ALLEY** Monty Alexander with John Clayton and Jeff Hamilton, Through Aug 7, \$33.50

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6-9 pm, free

DJ **AMBER** Amber Saturdays with DJ Kippaw, free

ASTON MANOR NRG Saturdays

BALLARD LOFT Hiphop Saturdays, 10 pm, free

BALLROOM Sinful Saturdays, 9 pm

BALMAR Top 40 Night, 9:30 pm, free

BALTIC ROOM Crave Saturdays, 10 pm

BARBOZA Inferno: DJ Swervewon and Guests, 10:30 pm, \$5/\$10

BUCKLEY'S IN BELLTOWN '90s Dance Party, 9 pm

CHOP SUEY Dance Yourself Clean, 9 pm, \$5

CONTOUR Europa Night with Misha Grin, 10 pm, \$10

★ **CUFF** DJs, 10 pm, free

HAVANA Havana Social, 9 pm, \$15

KREMWERK ★ Secondnature: Nick Höppner, Alala.One, Guests, 4-10 am; Derrick Deep, Ramiro, Nikolay Cloud, Konstantin, 10 pm, \$10; Night Shift, 9 pm-2 am, Free/\$10

★ **LOVECITYLOVE** Hyphens: A Chapbook Release Show, 6 pm, free

MERCURY Machineries of Joy: DJ Hana Solo, \$5

NEIGHBOURS Powermix: DJ Randy Schlager

OZZIE'S DJs, 9 pm, free

● **NIGHTCLUB** Prime: Alex Bosi, Dig-Dug, Dr. Fever, Streeter, 10 pm-3 am, \$12

R PLACE Therapy Saturday

RE-BAR Night Crush, 10:30 pm-3 am, \$0-\$20

STAGE SEATTLE Kulture Saturdays: DJ Mixtycal and Guests, 10 pm-2 am, Free/\$15

STOUT DJ ePop, 9 pm, free

THERAPY LOUNGE This Modern Love

TIMBRE ROOM Digital Love, 8 pm-2 am, \$5 before 11pm

TRINITY Reload Saturdays, \$15

DANCE ● **HOT SPOT** K-Pop Now!, 4-8 pm, free

RE-BAR Night Crush, 10:30 pm-3 am, \$0-\$20 until 11pm, \$7 after 11pm

RED LOUNGE Stone Love: Jamaica's 54th Independence Celebration, 9 pm, \$15

STAGE SEATTLE Kulture Saturdays: DJ Mixtycal and Guests, 10 pm-2 am, Free/\$15

STUDIO SEVEN Island Stomp: The Legend of Bliss-Beat Island, 8 pm-3 am, \$5-\$15

TIMBRE ROOM Digital Love, 8 pm-2 am, \$5 before 11pm; Viva Pop-Up Patio Party, 4-11 pm

CLASSICAL ★ ● **MCCAW HALL** The Wicked Adventures of Count Ory: A "Rollicking Farce" Presented By The Seattle Opera, 7:30 pm

● **ST. AUGUSTINE'S IN-THE-WOODS** Whidbey Island Music Festival, \$10-\$20

LIVE MUSIC **BARBOZA** Joey Purp, 8 pm, \$15/\$20

● **CAFE RACER** Racer Sessions, 7:30-11 pm, free

COLUMBIA CITY THEATER James Wolfglen, 6:30 pm, free

CROCODILE ● The Pizza Pulpit: Ben Zaidi and Attic Empire, 6:30 pm, free; ★ ● An Evening with Yo La Tengo, 8 pm, \$30

EL CORAZON Skid Row, Zero Down, Jaded Mary, Piston Ready, 7 pm, \$25-\$30

● **FRYE ART MUSEUM** Noise Yoga, 11:30 am, \$10/\$15

● **THE FUNHOUSE** Sianvar, My Iron Lung, Save Us From the Archon, From the Future, A Taste of Daylight, 7 pm, \$12/\$14

● **GORGE AMPHITHEATRE** 5th Annual Watershed Festival, \$199

THE HISTORIC EVERETT THEATRE Coming Home to the Subdued Stringband Jamboree, 5 pm, \$17

LO-FI Patrick Galactic, Willow Steps, Gregg Curry, & The Ragged Glory, 8 pm, \$8

NECTAR Town Mountain, Oly Mountain Boys, Jack Dwyer Band, 8 pm, \$10

★ ● **NEPTUNE THEATRE** Wolf Parade with Darto and Deep Sea Diver, Aug 7-8, 8 pm, \$23.50-\$26.50

NEUMOS Hot Chip (DJ Set), Reed Juenger (Beat Connection), J-Justice, 9 pm, \$20

● **SKYLARK CAFE & CLUB** Nathan Fox, 6-9 pm, \$5

SLIM'S LAST CHANCE A Benefit for Jim Anderson, 5 pm, \$20

SNOQUALMIE CASINO Donny Osmond, 6 pm, \$40-\$80

SUBSTATION Stasis Horrors, The Sky Giants, Sunken

Rocketship, 8 pm, \$6

SUNSET TAVERN Dillon Warnek, Nick Foster, Matthew Rieger, 8 pm, \$8

SWEDISH CULTURAL CENTER Swedish Pancake Breakfast, 8 am-1 pm, \$9

TIM'S TAVERN Seattle Songwriter Showcase

TRACTOR TAVERN Lucy Dacus, Valley Maker, Guests, 8 pm, \$10

TRIPLE DOOR ★ ● 10,000 Maniacs, 10:30 pm; ● Lions Ambition, 7:30 pm, \$20

JAZZ **THE ANGRY BEAVER** The Beaver Sessions, free

DARRELL'S TAVERN Sunday Night Jazz Jam, 8 pm, free

● **FREEWAY PARK** Free Blues and Cool Jazz in Freeway Park 2016, 2-4 pm, free

● **HARISSA** Sunday Bossa Nova, 6 pm, free

● **JAZZ ALLEY** Monty Alexander with John Clayton and Jeff Hamilton, Through Aug 7, 7:30 pm, \$33.50

SHUGA JAZZ BISTRO Shuga Sundays: Eric Verlinde and Guests, 7:30 pm, free

★ ● **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$8

VITO'S RESTAURANT & LOUNGE ★ Ruby Bishop, 6 pm, free; ★ The Ron Weinstein Trio, 9:30 pm, free

DJ **BALTIC ROOM** Resurrection Sundays, 10 pm

CONTOUR Broken Grooves, free

NEIGHBOURS Noche Latina: DJ Luis and DJ Polo

R PLACE Homo Hop

★ **RE-BAR** Flammable, 9 pm, \$10

★ **REVOLVER BAR** No Exit, noon, free

TIMBRE ROOM Sunday Patio Party Series, 4-10 pm Thru Aug 28, free

CLASSICAL ★ ● **MCCAW HALL** The Wicked Adventures of Count Ory: A "Rollicking Farce" Presented By The Seattle Opera, 2 pm

● **ST. AUGUSTINE'S IN-THE-WOODS** Whidbey Island Music Festival, \$10-\$20

★ ● **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

LIVE MUSIC ★ **BARBOZA** Marissa Nadler, Wrekmeister Harmonies, Muscle and Marrow, 7 pm, \$12

CAPITOL CIDER EntreMundos, 9:30 pm, free

CHOP SUEY La Luz with Guests, Aug 8-9, 8 pm, \$15

CONOR BYRNE Bluegrass Jam, 8:30 pm, free

● **THE FUNHOUSE** SixTwoSeven, Drive On Mak, Halcion Halo, Jenny's Last Stand, Stop Don't Stop, Leava, 7 pm, \$8/\$10

HIGHLINE Dismantled with The Vile Augury, 9 pm, \$10-\$15

THE KRAKEN BAR & LOUNGE Bad Future, Sashay, Validation, Deadbeats, 9 pm-1 am

LUCKY LIQUOR Sid Law; Caveman Ego, Digisaurus, The Black Chevys, 8 pm, \$8

★ ● **NEPTUNE THEATRE** Wolf Parade with Darto and Deep Sea Diver, Through Aug 8, 8 pm, \$23.50-\$26.50

RENDEZVOUS Drew Martin with Alberta, Mike Galbraith, Claire McHale, 7:30 pm, \$6

★ ● **SHOWBOX SODO** Cannibal Corpse, Nile, Guests: The Summer Slaughter Tour, 2-11 pm, \$30/\$35

● **THE SHOWBOX** Lil Yachty, 8 pm, \$19.50-\$22

SUNSET TAVERN Ezra Furman and His Boyfriends, with Guests, 8 pm, \$12

TRACTOR TAVERN Cody Canada & The Departed, with Knut Bell, 8 pm, \$12

● **TRIPLE DOOR** Peter Wolf & The Midnight Travelers, Kenny White, 7:30 pm, \$40-\$45

TRIPLE DOOR **MUSICQUARIUM LOUNGE** Crossrhythm Sessions, 9 pm, free

JAZZ ● **TRIPLE DOOR** Brian Nova Jazz Jam, 8 pm, free

DJ **BALTIC ROOM** Jam Jam, 9 pm

★ **BAR SUE** Motown on Mondays, 10 pm, free

★ **THE HIDEOUT** Industry Standard, free

★ **MOE BAR** Moe Bar Monday, 10 pm, free

TUE 8/9

LIVE MUSIC ★ **BLACK LODGE** GLOSS, Firewalker, Pure Disgust, Lowest Priority, 9 pm-1 am, \$5-\$10

BLUE MOON TAVERN Totusek Tuesday Nights, 8-11 pm, free

CAFE RACER Jacobs Posse **CHOP SUEY** La Luz with Guests, Through Aug 9, 8 pm, \$15

★ **COLUMBIA CITY THEATER** The Best Open Mic Ever, 7:30 pm, free

CONOR BYRNE Country Dancing Night, 9 pm

● **EL CORAZON** The Turnaways, Midnight Lights, Dream Big, When It Rains, 7 pm, \$8/\$10

● **FREMONT ABBEY** The Round #135, 8 pm, \$8

● **THE FUNHOUSE** Decades In, Amateur Eyes, Atlas, 7 pm, \$8/\$10

HIGH DIVE Haircuts That Hurt, The Famished, Strange Lovers, 8 pm, \$6/\$8

J&M CAFE All-Star Acoustic Tuesdays, 9 pm, free

THE KRAKEN BAR & LOUNGE Lost Love, Foxhole Norman, Amsterdam, Dan Gardner, 9 pm-2 am, \$5

NECTAR The Lost Project, The Feral Folk, Ian Hale and the Legend, 8 pm, \$7/\$10

PARAGON You Play Tuesday, 8 pm, free

PARLIAMENT TAVERN Billy Joe and the RCs, 8 pm, free

THE ROYAL ROOM Freudian Slurp with The Bad News Botanists, 7:30 pm, free

SEAMONSTER McTuff Trio, 11 pm, free

THE SHOWBOX Hard Working Americans with The Mother Hips, 8 pm, \$20/\$25

SUNSET TAVERN 10 String Symphony, March to May, 7:30 pm, \$8

JAZZ ● **JAZZ ALLEY** Fatoumata Diawara, Aug 9-10, 7:30 pm, \$29.50

OWL N' THISTLE Jazz with Eric Verlinde, 8 pm, free

★ **THE ROYAL ROOM** Delvon Lamarr, 10 pm, donation

TULA'S Emerald City Jazz Orchestra, 8 pm, \$10

DJ **BALTIC ROOM** Drum & Bass Tuesdays, 10 pm

CONTOUR Burn: Voodoo, 9 pm, free

★ **HAVANA** Real Love '90s: BlesOne and Jay Battle, \$3; free before 11 p.m.

MERCURY Die, \$5

ROB ROY Analog Tuesdays, free

WED/AUGUST 3 • 7:30PM
lindi ortega

THU/AUGUST 4 • 7:30PM
kacy and clayton w/ lydia ramsey

FRI/AUGUST 5 • 8PM
an evening in the house of verlaine

SAT/AUGUST 6 • 7:30PM & 10:30PM
10,000 maniacs

SUN/AUGUST 7 • 7:30PM
lions ambition w/ special guest briana lobbett

MON/AUGUST 8 • 7:30PM
peter wolf & the midnight travelers w/ kenny white

WED/AUGUST 10 & THU/AUGUST 11 • 7:30PM
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SAT SEPTEMBER 17
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THE NAKED AND FAMOUS | OCT 27 • THE SONICS | OCT 28 • TORD Y MOI | NOV 7
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FRIDAY, AUGUST 5TH

10^{PM} - 10^{PM}

Morning gathering with breakfast

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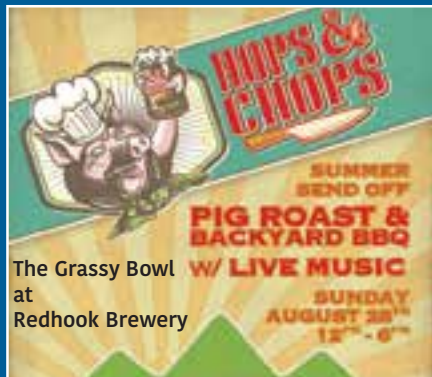
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Timbre Room

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Masta Xkid, Kasi, and DJ Fever-Won
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MUSIC



LA LUZ You can take the band out of Seattle...

ANDREW IMANAKA

L.A. Luz

The Beloved Seattle Band Moved Away Six Months Ago.
Here's What They Miss. And What They Don't.

BY AMBER CORTES

It's been a little more than six months since La Luz moved away from Seattle.

While it was sad to see them go, their dreamy doo-wop vocals and surf-inspired harmonies hinting at the strange and uncanny seemed like a perfect fit for their next destination: Los Angeles.

Guitarist/vocalist Shana Cleveland, drummer Marian Li Pino, keyboardist Alice Sandahl, and bassist Lena Simon all moved together, but they haven't exactly settled in. They've been touring and rehearsing almost nonstop for their next album (to be recorded in November), and gearing up for a fall European tour.

Though they've obviously been busy and are still finding their rhythm, we checked in with them for a sort of follow-up exit interview, to find out what they miss (and what they don't) about Seattle, and the ubiquity of pupusas in the City of Angels.

So how's LA been treating you so far?

MARIAN: It's a trip. This city is so vast and weird, in good and bad ways. For me it's been a dichotomy of having a million activities at my disposal and not quite knowing anybody. LENA: I suppose like anywhere we go, we aren't there very long because of tours. Like Marian said, it's interesting to come back to a place that has so much to do every day. Strangely, I find that it's been inspiring me to hole up and work harder.

What are the shows like when you play out there? Do you sort of feel like the new kid in town?

SHANA: Part of the reason we chose LA is that we felt like they really understand us. It's partially because Burger Records is here—they put out our first EP on cassette, so it always felt like a second home to the band.

MARIAN: LA has always shown us a lot of love, just about on par with Seattle. I love the audiences here, and I credit LA with being the first city to show us that our music could be crowd-surfed to.

ALICE: I feel like every time we play a show here, the crowd is nuts! We all went to a Shannon and the Clams show the other night, and they were equally bonkers. People are crazy here!

Something in the water.

What's the hardest thing to get used to?

SHANA: I guess that it is just so... *sprawling*. It feels like everything is sort of hidden away, inside of places, around corners, down alleys. You have to look around for everything.

ALICE: Just the other day, I went to this old marionette theater that was built in the '50s tucked away below the freeway. Or you'll be driving in what feels like the middle of urban nowhere and suddenly see beautiful rolling hills with oil wells and a circus school right next door. SHANA: It's a really mysterious place, charged with people's wild fantasies. I like the idea that people move here because they've got this crazy dream that they want to realize—like, I don't know, to start a cult.

MARIAN: The weather is pretty great too, even with the constant heat; it's cool knowing that I don't have to halt whatever I had planned just to enjoy a sunny day (like in Seattle).

SHANA: It's endless summer. And I always felt like Seattle is kind of endless fall. And here it's just insanely sunny, which is awesome... and unnerving.

How has the move affected the band's creativity? Will we hear it on the next record?

LENA: Maybe it's the lack of trees, the geography of the LA basin, or the vastness of the city, but I feel more open to all the different genres of music and culture that surround me. You don't have to go far to stumble upon a new sound and let it influence what you make. SHANA: And there are these huge, vast spaces of emptiness. You'll be walking around the streets and won't see anybody in forever, 'cause everybody drives. And if you walk up into the hills, you won't hear any cars or see any people, and all you'll see is dirt and plants and trees, and maybe you can hear a freeway but it kind of sounds like the ocean. So you can get to isolation really quickly, and that's really inspiring to me.

LENA: There was a guy at the beach sitting on a stoop with an out-of-tune electric guitar, and heavy delay on his vocals coming out of a little tiny PA, playing to no one in particular. It was the most perfect, janky, and genuinely sweet song.

I think I know the answer, but what's one thing LA hands-down does better than Seattle?

SHANA: Mexican food. Lots of delicious Mexican food. Everywhere. In my neighborhood, there are these carts that sell fresh fruit chopped up with lime and chili, and it's exactly what you want to eat all the time. I was eating one of those the other day and thinking: If somebody did this on Capitol ►

Seattle vs. Los Angeles?

La Luz Plays Favorites

Denny-Blaine vs. Venice Beach?

Marian: Venice is full of weirdos! And skaters! I'm all for it!

Lena: I'm a saltwater girl all the way. I mean, I'll jump in any water, but I grew up on Venice Beach—and the freaks, serial tanners, old surfers, and kooks alike, those are my people. Fresh water freaks me out.

Shana: Venice, because instead of hipsters it's full of freaks of all kinds. Roller-skating Rasta dude selling homemade reggae CDs for kids! Seagulls eating pizza! Camera crews standing around goofy looking babes! Psychics, caricature artists, sword swallows, people making out, etc. And a beach!

Dick's vs. In-N-Out Burger?

Lena: In-N-Out animal style with hot peppers and mustard. But Dick's fries.

Marian: Dick's. Far superior. In-N-Out fries are a joke.

Shana: Dick's is better.

Easy Street Records vs. Amoeba?

Lena: Easy Street. Amoeba is just overwhelming to me. But if you're looking for a rare item, Amoeba is more likely to have it in its warehouse-size store.

Shana: I love Easy Street, but Amoeba is magic.

"Frances Farmer Will Have Her Revenge on Seattle" by Nirvana (1993) vs. "Under the Bridge" by Red Hot Chili Peppers (1991)?

Lena: "Under the Bridge" was one of the first songs I learned on guitar. As a kid, I was more into RHCP. But as an adult, Nirvana all the way. Just way better songwriting.

Marian: It took years for me to unlearn the funk influence I inadvertently took from RHCP's drummer. Nirvana is where it's at.

Shana: Oh god, always Nirvana.

Lumberjack vs. Man Bun?

Lena: Gonna have to go with lumberjack. Man bun is a totally different guy. But I've also seen lumberjacks with man buns. Now what do you do with that?

Marian: *Sigh*. Lumberjack.

Shana: It just DEPENDS, man

Coffee vs. Smoothie?

Lena: Coffee, then smoothie, then grapefruit.

Marian: Coffee!

Shana: I'll have what Lena's having.

Olympic Peninsula vs. Joshua Tree?

Lena: That's a tie. These places are so different and both are incredibly magical, everyone should go to both.

Marian: Olympic Peninsula!!! Ineffably beautiful, and I grew up in the Northwest, so it holds a special place in my heart.

Shana: I think a few months ago I would have said Joshua Tree, but after several months of dry heat, the Olympic Peninsula sounds so refreshing. ■

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But there are things you miss about Seattle, right?

LENA: I do miss the mild weather and the cloudy days from time to time, using the Bait Shop as my meeting room, my favorite Thai place (shout-out Rom Mai Thai!), and of course all of my dear friends.

SHANA: I miss Cafe Racer. That's my favorite place in town, I think. And also Trading Musician. Those two places were kind of my go-to spots. They probably have something like that out here, but I don't know where it is yet.

MARIAN: I miss the green, the ubiquity of water and mountains at every turn. The simplicity of a smaller city, and I definitely miss the drivers that would rather be polite than risk your life. I miss the relatively sharp intelligence and progressiveness of the general community.

ALICE: I also miss being able to walk to everything I need.

“Something that’s weirdly lacking in Seattle lately: options for people who don’t have a lot of money.”

Wait... why did you leave, again?

SHANA: I don't feel like comfort is the best friend of creativity. And I felt extremely comfortable in Seattle. So that was a big part of it for me. And it just felt really homogenous in some ways, so I was craving... a little more strangeness.

Do you think there's a sort of ceiling a band can hit staying in Seattle, once they've started getting some attention?

MARIAN: It's hard to say. It's definitely easier to exhaust the venues around the area, but I think the internet makes it so that you can have success pretty much anywhere you are. However, there seem to be a lot more industry people in LA that are out and about, just checking out the scene. This could be wrong, but it feels like the LA vibe is a little more ready to consume.

LENA: And to act on it. In Seattle, the audiences feel like our friends that come out to support us, which has this familiar, cozy sensation. Out here, people seem genuinely hungry for the experience of your show, whether it's industry or fans, but it's not like we're looking for some mega hot shot to throw us into the mainstream. It's just a different kind of ceiling, perhaps.

What do you NOT miss about Seattle?

MARIAN: I'm glad I don't have to watch my favorite parts of the city get torn apart. Not having to live through another bleak Seattle winter is a plus as well.

LENA: Yeah, at the very least, LA is big enough to hide a lot of those annoying tech dude-bros and their giant companies bulldozing every cool building in town. And yes, I can do without a week (or more) of straight downpour.

SHANA: I guess the diversity in LA makes everything more interesting. And I don't miss not being able to get a cheap lunch. Here you can just walk down the street and buy a taco or a three-dollar sandwich or whatever. I just feel like that's something that's weirdly lacking in Seattle lately: options for people who don't have a lot of money.

Seriously though, those tacos...

LENA: Guisados all the way.

SHANA: Yeah, and the pupusas. Pupusas everywhere. Pupusas every five feet, it feels like. So good. ■

MY PHILOSOPHY A COLUMN ABOUT HIPHOP AND CULTURE



ROMARO FRANCESWA "No No No" is his best single to date.

TIM URPMAN

Vote for Clinton *AND* Listen to Women of Color Calling Her Out

BY LARRY MIZELL JR.

Blowout-rocking South Sider Romaro Franceswa, fairly mumsince joining the hitter-heavy Black Umbrella roster, dropped his best single to date with "No No No," featuring Ariana DeBoo. Floating on a gossamer production from Elan Wright and Nima Skeemz, who've handled a bulk of Sol's material for some time now, Romaro dulls his pen tip not a bit as he barrel-rolls through a feather-touch sing-rap clinic (Chance the Rapper is basically Rakim to the under-25 set—I'm not mad, though). He's as gifted with that flow as anybody. He even tells a hater to "play this in your new Beamer." Frosted with vocals from frequent Sam Lachow collaborator DeBoo, "No No No" is smoking-gun proof that Romaro is beyond merely showing us that he's "not going anywhere"—no, he's really planning to make a break for it. Who can't relate?

Now, when I see a crew or label full of rapping talent picking up steam, I always hope that they will just bottle some lightning and put out a compilation or crew album—Cabin Games, I'm looking at y'all. And while I ain't gave up on the Moor Gang, I'm sure they're tired of me asking. The only ones I can think of right this moment (besides the more producer-minded FFU, who do it three times a year) that pulled it off in recent local rap history—and rather flawlessly—was BeanOne's Yuk Mob mossie (on 2014's napped-on *199YUK*), which Romaro himself has an integral part of. I would loove to see him play a similar linchpin role on a Black Umbrella *Chronicle* LP. Ro, Raz, Fatal, Chino'o, Leez, Sam? Hard to see it not being a big fan-galvanizing move. Big ups to Black Umbrella either way, seeing as they're *literally* the only label in this one-horse, three-saddle town that's ever bothered to trust my taste.

Which reminds me: I hope all y'all rappin' asses showed up to vote like y'all show up, dick-beaters out for dap, for a clickbait-ass Wale tweet looking for Seattle talent. (I know you saw that "*He say he fuck with the movement!* #WeWorking" meme. Um, that's you.) Just kidding: I have as much faith in Wale's

benevolence for the Northwest's best as I do for the two-party system.

Speaking of: HELL yeah, Hillary Clinton is gettin' my vote, because *you know the fuck why*. The fact alone that the next prez will decide who gets to fill up to FOUR seats on the US Supreme Court means that the shit is way too crucial to sit out, for this and future generations, who deserve to live in a world unbowed by the "mangled apricot hellbeast" Donald J. Trump. As much as I wish I could write in for Shirley Chisholm or Michelle Obama, there's no room to play, for me or a lot of my friends.

Speaking of: It's been honestly really bugging me, as I peep the different encampments of social media, how many specifically Black women's and women of color's voices right-

As much as I wish I could write in for Shirley Chisholm or Michelle Obama, there's no room to play, for me or a lot of my friends.

fully decrying Clinton's history of racist bullshit are summarily ignored by a *Lemonade*-loving white feminist vanguard that is all in. Clinton's nomination (and—ugh, please GOD—inevitable win) is nothing short of historic and no doubt inspiring to millions of people who've idolized her brand of badassery. There's no missing the misogynist pitch of a great deal of anti-Clinton rhetoric (and the *Seattle Times*' and a hundred other papers' erasure of splashing Bill on what should have been her fucking cover)—and ya know, maybe I'm just playing into it now—but that doesn't explain why, when it comes to issues that pertain particularly to those living at the intersection of "woman" and "of color," I see-hear from the #WithHer crowd a withering silence: *telling ass, same-ol-shit-ass silence*.

This ain't nothing new, just ask the suffragettes. (Note that I'm a cis het Black man who doesn't presume to think I speak for *any* women—so feel free to check me how you see fit.) I know that Clinton **looks at watch** just started to name and address "systemic racism"—though I don't think she's at all owned up to how she's played into it in the past. Still, I'm sending her cookie to 1600 Pennsylvania Avenue.

I just pray she gets it. ■

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COURTESY OF SEATTLE ART FAIR

CUTE, BEAUTIFUL, UGLY, ALL OF IT *Seattle Art Fair, featuring Jeffry Mitchell's wild and woolly ceramics, will have it all.*

The Biggest Art Event Seattle Has Ever Known Just Got Bigger

Will Year Two of Seattle Art Fair Also Bring Bigger Sales?

BY JEN GRAVES

Last year, even the birds showed up. Under the silent gaze of a few unticketed pigeons in the rafters of CenturyLink Field Event Center, 15,000 people swarmed the inaugural Seattle Art Fair; a network of 60 booths of paintings, sculptures, photographs, videos, and at least one virtual reality trip.

Outside, a city typically art-dead in the summer came alive. The fair fanned out into group exhibitions, walking tours, talks, drink specials, shuttle rides. It turned out to be the biggest single art event in the history of Seattle.

But it wasn't a gold mine for galleries. Nobody talks specifics unless they want to brag (and there has been very little bragging), but the hints are there that there weren't enough major buyers last year to sustain the fair in perpetuity—and certainly not enough buyers who actually live in Seattle.

This year, Seattle Art Fair is riding on the excitement left over from last year, and a lot of hope and perceived potential. It really was a good party, and in many ways it should be better this year.

Art Market, the company that produces this fair and others around the country, is hoping for a crowd of 18,000 to 20,000. Along with partner company Vulcan, they took an iron to last year's wrinkles, such as slow lines down the block and VIPs not feeling terri-

bly VI. They had more time, so they worked harder to try to attract collectors outside Seattle. They hired an artistic director.

They know, too, that it will not matter whether 30,000 people show up to Seattle Art Fair. It cannot succeed unless galleries make money. It's expensive and exhausting to rent a booth, ship art to another city, and staff the place. It has to be worth it.

But hey, more galleries than last year—80 instead of 60—are taking the bet.

Greg Kucera is on the fair's dealer committee.

"The fair is much more organized this year," he told me.

"The first year, it's a novelty. The second year, it's here to stay. It's going to be a force to be reckoned with."

Beth DeWoody is a major collector based in LA who traveled to Seattle Art Fair last year, bought work, and plans to come again.

"For the first year, I thought it was a really nice fair," she told me by phone. "I managed to find some interesting things."

She has friends here, so the fair gives her an excuse to travel to a city she loves in its best season. Last year she met Monte Clark, a very good dealer in Vancouver, BC (who is slated to return), and was pleased with the overall adventure. But she has concerns.

For one, Seattle's inadequate base of collectors. For those of us who live here, this problem is nothing new. To DeWoody, the fair could offer

a little training, maybe, the kinds of experiences, like docent tours, that can cut through the intimidation of art and cultivate new buyers. Vulcan curator Greg Bell said existing events fill up so fast that setting up tours is a complicated proposition, but one they're considering.

DeWoody's impression was that "things that... were very inexpensive sold well, and I think there's the potential there."

What about the big money? DeWoody wonders if billionaire fair founder Paul Allen could help with that.

Nobody should believe that one man makes an art fair go around, at least not in any sustainable way. But while Allen was able to talk major galleries into bringing their art, his involvement so far hasn't drawn many other high-flying buyers. What is Allen's, or Vulcan's, long-term strategy? Allen, as well as the director of Vulcan's art team, declined to be interviewed for this story.

The Microsoft cofounder and Seahawks owner created Seattle Art Fair because he was inspired by other international art events he attends. Vulcan is his company, and Vulcan provides the funding and staff for the fair's noncommercial projects and talks.

Behemoth Gagosian Gallery is not returning this year. But other great galleries will be here from out of town, including Petzel, Pace, Marlborough, Allan Stone, and Jane Lombard from New York; Roberts & Tilton and Charlie James from LA; Richard Gray from Chicago; Paul Thiebaud from San Francisco; and Kaikai Kiki from Tokyo (Vulcan is also organizing *Juxtapoz x Superflat*, a simultaneous exhibition with Kaikai Kiki mega-artist Takashi Murakami at Pivot, Allen's private art space in South Lake Union).

"It is a stronger group overall," said Robert Goff, director of David Zwirner Gallery, which is returning. "You have more good galleries at that upper tier. I really hope people support them and buy from them."

Last year, Zwirner's booth, right there in

the front row of galleries near the potted-tree-lined VIP lounge, was like a tiny, eclectic museum, and this year it's planned to be similar, featuring major artists whose works make it only rarely to this region, including Giorgio Morandi, Alice Neel, Yayoi Kusama, Wolfgang Tillmans, Luc Tuymans, and R. Crumb.

Zwirner is one of the most important art galleries in the world. Why come to Seattle?

"My impression is that we don't see collectors from Seattle very often," Goff said. He explained that Seattle collectors aren't often spotted visiting New York galleries or other art fairs; Zwirner is looking for them at home. Yet last year, "we did well overall with collectors from elsewhere, from Portland and Los Angeles"—but those hoped-for new Seattle collectors did not materialize.

Even Allen did not buy anything from Zwirner last year.

Given the wealth in Seattle and the legacy of important art collections assembled here by tech giants—Allen, Bill Gates, and Jon Shirley, to name the early Microsoft generation—it's common to hear the question "Where's the next generation?"

In the Bay Area, a few big collectors are becoming mentors. Seattle could use mentors stepping up in the same kind of way, Goff said.

For brick-and-mortar galleries in Seattle, it hasn't been a great year. Several veteran venues have closed doors, including Platform, PUNCH, and Roq La Rue, all of which were part of the fair last summer. Others, including Bridge Productions, Foster/White, Davidson Contemporary, and Kagedo are Seattle-area additions to the fair this year. The Northwest lineup also includes returning dealers Greg Kucera, James Harris, G. Gibson, Mariane Ibrahim, Winston Wächter, Abmeyer + Wood, and Woodside/Braseth from Seattle, and Upfor and PDX Contemporary from Portland.

But "from the very beginning of this thing, the idea was to put together something that was going to do more than just create a commercial marketplace," said Art Market cofounder Max Fishko. "We wanted to... make real contributions to the artistic culture of the city."

Independent curator Laura Fried is the fair's artistic director. Based in LA, she commissioned artists from Seattle and LA to make works for the occasion, to drag attention upward, which Seattle does need. "It can seem like Seattle and LA are not even on the same coast," she said.

Fried scheduled continuous projects and talks throughout the fair and off-site. We'll see a display of ceramics by Jeffry Mitchell at the fair; Wynne Greenwood's soft sculptures out in Occidental Square; a growing archive of video made for public-access television by Public Fiction, appearing both at the fair and the Henry Art Gallery at the University of Washington; renowned Japanese collective teamLab is creating an installation for kids; curators and artists are flying in to do public talks.

Satellite events have mushroomed, things like *Juxtapoz x Superflat*, two local shows including the 21,000-square-foot *Out of Sight* at King Street Station, the site-specific group exhibition *In Context* one block away, and Pioneer Square's First Thursday Art Walk, Seattle galleries at the fair are also open in their usual locations.

It's also Seafair Weekend. The Mariners have home games every day. Take public transit. The two miles of the Sodo Busway will be lined by new street murals from Northwest and European artists in honor of the fair.

James Harris, the Seattle dealer, hopes the fair will encourage big Seattle collectors to expand their commitment to local art.

Soon the troops of art handlers will descend on Sodo. This time, Harris will spread out in a bigger, more ambitious booth. He doesn't really want to talk about last year. "Let's put it that way," he said. "I'm taking the stance that *this* is the year for Seattle Art Fair." ■

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FILM

Motherhood in *Bad Moms* as Hollow as Motherhood in “M.I.L.F.\$”

BY ANGELA GARBES

With *Bad Moms*, Jon Lucas and Scott Moore (yes, two dudes) have created a small and limited world for two-dimensional female characters to run wild in. Despite strong performances from Kristen Bell and the great Kathryn Hahn, who play the highly caricatured roles of Kiki (“sad and lonely stay-at-home mom”) and Carla (“feral, drunken, single mom”), *Bad Moms* is a very bad movie.

“We all work too damn hard trying to make our kids’ lives amazing and magical,” the protagonist Amy (Mila Kunis) screeches to Kiki and Carla after a long day and a bottle of Scotch. “Their lives already are amazing and magical. Let’s be bad moms!”

The film’s premise—to reclaim and subvert the term “bad mom”—is basic at best and, at worst, deeply flawed. Once Amy becomes a bad mom—blowing off work, drinking wine, not doing her kid’s homework, abandoning cooking—she finds happiness. Suddenly, she has friends, a higher salary, and great sex with plenty of oral. (It helps that she’s also attractive, thin, straight, and wealthy.)

Despite all this, *Bad Moms* does have a few entertaining montages set to pop music that provide satisfying comedic and physical release—a drunken, rage-filled grocery shopping spree and a party where everyone dances with phallic vodka bottles and does whip-its. It’s no doubt exactly the relief that its audience, including many mothers on a rare night off, are seeking.

But one question nagged at me throughout the film, even as I found myself laughing: While these women are out partying, who is watching their children?

The issue is addressed once, anemically. After catching Kiki out at a restaurant having a salad and champagne for lunch, her angry

husband demands to know who is at home with their four children. “Rosa,” she replies quietly, hinting at the legions of domestic care workers who make even the smallest acts of luxury possible.

Though it never manages to successfully reclaim the term “bad mom,” the movie at least has a tiny foothold in reality. It allows its mothers to appear angry, violent, desperate, and, occasionally, in sweatpants. By contrast, pop culture’s other most recent attempt at female empowerment, the music video for pop/R&B singer Fergie’s song “M.I.L.F.\$,” completely fails at reclaiming the term MILF into anything transgressive, let alone progressive.

“Changing the acronym to Moms I’d Like to Follow [from Moms I’d Like to Fuck] is about empowering women who did it all,” Fergie said. “They have a career and a family, and still find time to take care of themselves and feel sexy.”

It’s all a lie, of course.

However empowering women may find the term MILF, the male gaze is built directly into it. The truth is, we’re all fuckable—only, as the video makes abundantly clear, some of us more so than others.

The video, directed by Colin Tilley, opens with the “MILFman” driving through MILFville, a pastel-colored suburb that looks like a bargain basement David LaChapelle set, to deliver milk to Fergie and other celebrity mothers including Kim Kardashian, Ciara, and Chrissy Teigen.

“Heard you in the mood for a little MILFshake,” Fergie croons. “Welcome to the Dairy Dutchess Love Factory.”

Fergie welcomes us to many places: the MILF Spa where she bathes in a tub of milk, a 1950s boozy soda counter where women hang



DAMN RIGHT *My MILFshake is better than yours.*

from stripper poles in giant strawberry milkshakes, and a classroom filled with teenage boys in letterman jackets who are all hot for teacher. “M.I.L.F.\$” culminates with a scene in which Kardashian, clad in nude-colored latex lingerie and 10-inch gold heels, showers in thick white liquid. In lurid clips, Fergie, dressed in a yellow-and-black vinyl swimsuit that reads “slippery when wet,” and others pour milk (or is it semen?) all over their bodies.

The only subversive moment in the “M.I.L.F.\$” video is a brief shot of Teigen, a swimsuit model and cookbook author, breastfeeding her infant daughter. Despite Teigen’s best attempts to seduce the camera with a pouty-lipped kissy face, there’s nothing sexual going on here, just a breast doing exactly what it was designed to do—sustain life.

The trailer for *Bad Moms* features fuchsia-and-white stencil lettering on a black

background. It immediately called to mind the cover design of *The Argonauts*, Maggie Nelson’s singular and necessary examination of bodies, love, and motherhood that was released last year. In it, Nelson wrests parenthood out of heteronormativity’s choke hold and expands it into something much larger and complex. At one point, she posits that pregnancy, a state “so profoundly strange and wild and transformative,” might actually be “inherently queer.”

Amid the daily grind of work—both public and private—and our deadly culture that values some lives more than others, choosing to guide a small human through the whole mess can feel like a radical act of hope. But watching *Bad Moms* and “M.I.L.F.\$,” I felt hollow. They were grim reminders that motherhood is still, in Nelson’s words, “the ultimate conformity.” ■

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CHOW



WATARU Chef and owner Kotaro Kumita showcases fresh fish at the sushi bar. On the right, an appetizer trio of eggplant, ahi tuna wrapped in daikon radish, and vegetable tempura.

The City's Best Sushi Is in Ravenna

The Restaurant Is Called Wataru. It's in the Same Building as Salare. Lucky Ravenna.

BY ANGELA GARBES

This sounds weird, but halfway through my omakase meal at Wataru, as I was savoring a piece of local geoduck, a few lines from Henry David Thoreau's *Walden* popped into my mind. (It was certainly weird to me, as I haven't considered the words much since I read them in high school.) As I watched chef and owner Kotaro Kumita work diligently behind his sushi bar made of gorgeous slabs of live-edge elm, Thoreau's words colored my view: "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."

Given Seattle diners' worship of all things local and seasonal, another chef might have simply placed a piece of the geoduck, which

had arrived fresh from Camano Island that day, atop a bed of rice, and considered that enough. And it might very well have been. But Kumita chose to manipulate it—subtly, masterfully—through his knife work. He scored it diagonally in opposite directions, then plied it open to reveal dozens of tiny, glistening white diamonds.

Not actual diamonds, but the tough and crunchy insides of a geoduck. By slicing with such precision, Kumita actually turned its texture into a great asset. It was a pleasure to feel each little nub of flesh on the tongue, and because it was easier to chew, I was able to focus instead on its wonderful sweetness.

The first piece of sushi Kumita had served that night was a creamy, dulcet scallop from

the waters of Hokkaido, Japan. While the chef has obvious reverence for his ingredients, the way he handled the scallop initially struck me as somewhat aggressive. Holding it in one hand, he brushed it repeatedly with half a lemon that he gripped tightly in the other. Just before placing the scallop on the tray in front of me, he carefully sprinkled it with rough flakes of sea salt—"from Okinawa," he said proudly.

I've eaten countless pieces of scallop nigiri, but this one tasted entirely new. First, a fat crystal of salt landed on my tongue and I felt it fizzle away under the bright acidity of the lemon juice. My palate was fully awakened and now able to appreciate the rich scallop, which had already been treated with the flavors that had just flashed across my tongue. What Kumita had quietly done

was the equivalent of lighting a firework to begin the meal. He had my full attention, and I knew what was coming next would be dazzling and fun.

I've eaten countless pieces of scallop nigiri, but this one tasted entirely new.

There were plenty of wonderful courses of pristine fish, each of them anointed with nothing but a few brushes of Kumita's ►

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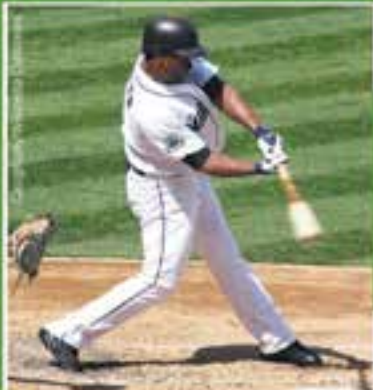
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◀ own lightly seasoned nigiri soy sauce and a dab of wasabi. They included yellowtail, shima-aji (oily, luscious horse mackerel), amberjack, yellow jack, meaty bigeye tuna, and gooey uni from Hokkaido. A hand roll made from buttery Alaskan king crab and a single leaf of shiso, its flavor bracing and mint-like, also sang out clearly.

But whenever Kumita made the choice to slightly alter the texture and flavor of his fish, that is when I noticed his deft use of technique, his gift for following his own rhythm.

Kumita ever-so-briefly smokes black sea bream over hay, imbuing its firm, white flesh with dark, fleeting notes. He uses the same technique to treat king mackerel, this time smoking it for three minutes, as its strong, oily flavor can withstand the smoldering. For bluefin tuna, ruby jewel-toned fish that almost seems like steak, Kumita lightly torches it with a flame and douses it with a citrusy ponzu sauce, which simultaneously deepens and lightens its taste.

With flounder, the chef employs a method called kobu-jime, wrapping it in kelp and letting it cure, which gives the mild-flavored and delicately textured fish both a boost of salinity and satisfying firmness. He uses another technique, called zuke, to treat local albacore tuna as well as medium fatty tuna, called chu-toro. First, he blanches the fish for a few seconds in boiling water. After it cools, he places it in a marinade of soy and sake. The cooked outer surfaces absorb the flavors, while the interior remains raw and pure.

Wataru is Kumita's first restaurant. His actions here are a nod to a faraway tradition, as well as a step in his own direction.

Both kobu-jime and zuke are classic techniques of Edomae sushi, which Kumita specializes in. The name—which combines “Edo,” the former name of the city of Tokyo, and “mae,” meaning front—references the traditional act of serving local fish caught from the waters of Tokyo Bay. This was before refrigeration, when techniques such as curing and marinating were used to slow down the spoiling and deterioration of fish. The methods are no longer necessary and rarely seen in popular sushi restaurants here, but Kumita uses them nonetheless. Wataru is Kumita's first restaurant. His actions here are a nod to a faraway tradition, as well as a step in his own direction.

Last November, Seattleites rightfully talked incessantly about Sushi Kashiba, the new restaurant from legendary local chef Shiro Kashiba. But we talked significantly less about Wataru, which Kumita opened just three weeks prior to Sushi Kashiba's opening. Kumita apprenticed under Kashiba both in the late 1990s and as recently as 2014 (he spent the years in between studying his craft in Japan, then working at other Seattle restaurants including Moshi Moshi and Kisaku).

Shiro Kashiba opened his spacious restaurant and bar in Pike Place Market, an iconic location in the center of Seattle. His protégé went a decidedly different route, opening his small restaurant, formerly home to a Garlic Jim's pizzeria, in the residential neighborhood of Ravenna. Wataru's next-door neighbor is Salare, where chef Edouardo Jordan also draws from culinary tradition but follows a vision that is entirely his own. It might be the most exciting restaurant corner in the city. ■

FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of August 3

ARIES (March 21–April 19): I apologize in advance for the seemingly excessive abundance of good news I'm about to report. If you find it hard to believe, I won't hold your skepticism against you. But I do want you to know that every prediction is warranted by the astrological omens. Ready for the onslaught? (1) In the coming weeks, you could fall forever out of love with a wasteful obsession. (2) You might also start falling in love with a healthy obsession. (3) You can half-accidentally snag a blessing you have been half-afraid to want. (4) You could recall a catalytic truth whose absence has been causing you a problem ever since you forgot it. (5) You could reclaim the mojo that you squandered when you pushed yourself too hard a few months ago.

TAURUS (April 20–May 20): August is Adopt-a-Taurus month. It's for all of your tribe, not just the orphans and exiles and disowned rebels. Even if you have exemplary parents, the current astrological omens suggest that you require additional support and guidance from wise elders. So I urge you to be audacious in rounding up trustworthy guardians and benefactors. Go in search of mentors and fairy godmothers. Ask for advice from heroes who are further along the path that you'd like to follow. You are ready to receive teachings and direction you weren't receptive to before.

GEMINI (May 21–June 20): When a parasite or other irritant slips inside an oyster's shell, the mollusk's immune system besieges the intruder with successive layers of calcium carbonate. Eventually, a pearl may form. I suspect that this is a useful metaphor for you to contemplate in the coming days as you deal with the salt in your wound or the splinter in your skin. Before you jump to any conclusions, though, let me clarify: This is not a case of the platitude "Whatever doesn't kill you will make you stronger." Keep in mind that the pearl is a symbol of beauty and value, not strength.

CANCER (June 21–July 22): It's your lucky day! Spiritual counsel comparable to what you're reading here usually sells for \$99.95. But because you're showing signs that you're primed to outwit bad habits, I'm offering it at no cost. I want to encourage you! Below are my ideas for what you should focus on. (But keep in mind that I don't expect you to achieve absolute perfection.) (1) Wean yourself from indulging in self-pity and romanticized pessimism. (2) Withdraw from connections with people who harbor negative images of you. (3) Transcend low expectations wherever you see them in play. (4) Don't give your precious life energy to demoralizing ideas and sour opinions.

LEO (July 23–Aug 22): You're not doing a baby chick a favor by helping it hatch. For the sake of its well-being, the bird needs to peck its way out of the egg. It's got to exert all of its vigor and willpower in starting its new life. That's a good metaphor for you to meditate on. As you escape from your comfortable womb-jail and launch yourself toward inspiration, it's best to rely as much as possible on your own instincts. Friendly people who would like to provide assistance may inadvertently cloud your access to your primal wisdom. Trust yourself deeply and wildly.

VIRGO (Aug 23–Sept 22): I hear you're growing weary of wrestling with ghosts. Is that true? I hope so. The moment you give up the fruitless struggle, you'll become eligible for a unique kind of freedom that you have not previously imagined. Here's another rumor I've caught wind of: You're getting bored with an old source of sadness that you've used to motivate yourself for a long time. I hope that's true, too. As soon as you shed your allegiance to the sadness, you will awaken to a sparkling font of comfort you've been blind to. Here's one more story I've picked up through the grapevine: You're close to realizing that your attention to a mediocre treasure has diverted you from a more pleasurable treasure. Hallelujah!

LIBRA (Sept 23–Oct 22): Could it be true that the way out is the same as the way in? And that the so-called "wrong" answer is almost indistinguishable from the right answer? And that success, at least the kind of success that really matters, can only happen if you adopt an upside-down, inside-out perspective? In my opinion, the righteous answer to all these questions is "YESSS????!!!"—at least for now. I suspect that the most helpful approach will never be as simple or as hard as you might be inclined to believe.

SCORPIO (Oct 23–Nov 21): Your strength seems to make some people uncomfortable. I don't want that to become a problem for you. Maybe you could get away with toning down your potency at other times, but not now. It would be sinful to act as if you're not as competent and committed to excellence as you are. But having said that, I also urge you to monitor your behavior for excess pride. Some of the resistance you face when you express your true glory may be due to the shadows cast by your true glory. You could be tempted to believe that your honorable intentions excuse secretive manipulations. So please work on wielding your clout with maximum compassion and responsibility.

SAGITTARIUS (Nov 22–Dec 21): Did you honestly imagine that there would eventually come a future when you'd have your loved ones fully "trained"? Did you fantasize that sooner or later you could get them under control, purged of their imperfections and telepathically responsive to your every mood? If so, now is a good time to face the fact that those longings will never be fulfilled. You finally have the equanimity to accept your loved ones exactly as they are. Uncoincidentally, this adjustment will make you smarter about how to stir up soulful joy in your intimate relationships.

CAPRICORN (Dec 22–Jan 19): You may experience a divine visitation as you clean a toilet in the coming weeks. You might get a glimpse of a solution to a nagging problem while you're paying your bills or waiting in a long line at the bank. Catch my drift, Capricorn? I may or may not be speaking metaphorically here. You could meditate up a perfect storm as you devour a doughnut. While flying high over the earth in a dream, you might spy a treasure hidden in a pile of trash down below. If I were going to give your immediate future a mythic title, it might be "Finding the Sacred in the Midst of the Profane."

AQUARIUS (Jan 20–Feb 18): I've worked hard for many years to dismantle my prejudices. To my credit, I have even managed to cultivate compassion for people I previously demonized, like evangelical Christians, drunken jocks, arrogant gurus, and career politicians. But I must confess that there's still one group toward which I'm bigoted: super-rich bankers. I wish I could extend to them at least a modicum of amiable impartiality. How about you, Aquarius? Do you harbor any hidebound biases that shrink your ability to see life as it truly is? Have you so thoroughly rationalized certain narrow-minded perspectives and judgmental preconceptions that your mind is permanently closed? If so, now is a favorable time to dissolve the barriers and stretch your imagination way beyond its previous limits.

PISCES (Feb 19–March 20): Are you lingering at the crux of the crossroads, restless to move on but unsure of which direction will lead you to your sweet destiny? Are there too many theories swimming around in your brain, clogging up your intuition? Have you absorbed the opinions of so many "experts" that you've lost contact with your own core values? It's time to change all that. You're ready to quietly explode in a calm burst of practical lucidity. First steps: Tune out all the noise. Shed all the rationalizations. Purge all the worries. Ask yourself, "What is the path with heart?" ■

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2016 STRANGER GENIUS AWARD NOMINEE...



TEXT BY JEN GRAVES / PHOTO BY KELLY O

Mario Lemafa!

It's going to be impossible to put Mario Lemafa into a few words. Lemafa's preferred pronoun is "they," and they are many identities—queer, working class, a native Hawaiian of Samoan descent who, in childhood, moved 15 times in the state of Washington alone. Their art is any medium that is close at hand and doesn't require studio space, from manipulated aloha shirts and tropical-scented cleaning solutions to dreamily looped and layered digital collages to performances of restless bodies.

So we start with the easiest question—that Pokémon hat.

"I gotta be real with you, I love Pokémon, it's what I grew up with," Lemafa says. That doesn't mean Lemafa is spending any time currently playing Pokémon GO.

"There's just so much going on in the world."

What some people might consider "homelessness"—all that moving around as a youth—was for Lemafa alchemized by the fact that there were people all over the place willing to take them in. The fact that they have people. Thus they have places.

Lemafa studied photomedia at the University of Washington, but they began in performance (their first kiss was as Seymour in *Little Shop of Horrors*, folks). Lemafa still unites people in a room through art.

Mario Lemafa will be celebrated at the free Stranger Genius Awards party on September 24 at the Moore Theatre. Five artists will go home with \$5,000 each, no strings attached, thanks to our generous sponsors. To see all 15 nominees this year, go to thestranger.com/genius2016.

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 LOCAL DANCE ORGANIZATIONS AT THE OLYMPIC SCULPTURE PARK.

"NO CURTAIN TIME, NO SEAT ASSIGNMENTS —JUST ART, DANCE, AND YOU."

—Peter Biss, Artistic Director

sculptured dance

Olympic Sculpture Park
AUGUST 11, 2016
 6 – 8 PM

**SUMMER
AT SAM**

LEARN MORE

PNB.org/sculpturedance

Event is FREE, open to the public and all-ages.

DONALD BYRD (Spectrum Dance Theater) • PNB at Roy McKinn's *Untitled*

KIYON GAINES (PNB) • PNB at Richard Serra's *Woke*

EZRA THOMSON (PNB) • Spectrum Dance Theater at Tony Smith's *Stinger*

KATE WALLICH (The YC) • Whim W'Him at Roxy Paine's *Split*

OLIVIER WEVERS (Whim W'Him) • PNB School Professional Division Men
 at Alexander Calder's *The Eagle*

Whim W'Him dancer Joe Kent
 P. Lindsay Thomas

PNB + SAM

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#TreatYourself

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